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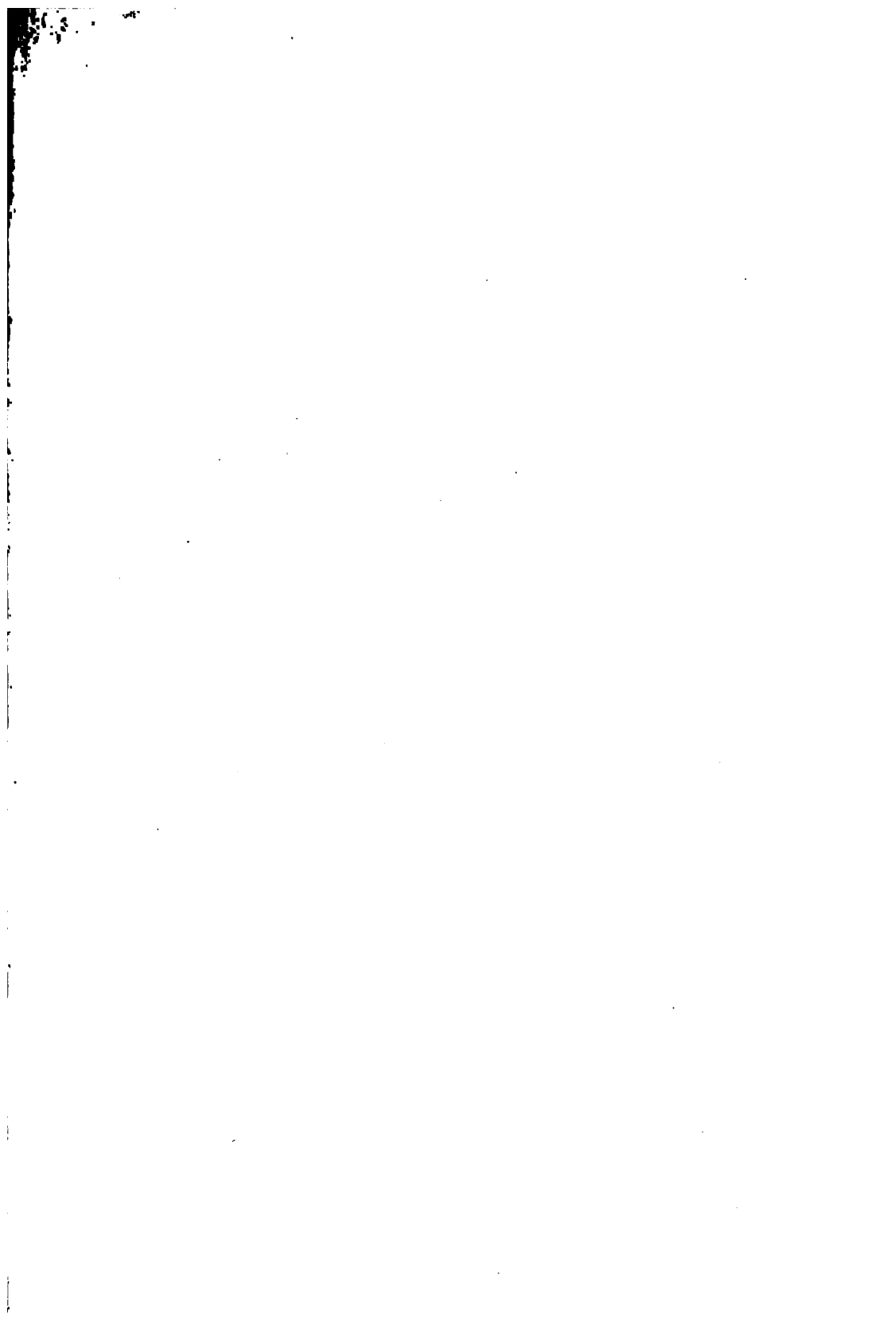
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THE
PRIMARY TEACHER.

A Monthly Magazine,

DEVOTED TO THE

Interests of Primary Instruction in America.

VOLUME II.
SEPTEMBER, 1878—JUNE, 1879.

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INDEX.

- Analysis, Talk to Teachers in, 18.
 Arithmetical Gymnastics, 72.
 Arithmetic, Teaching, 193.
 ARMS, J. M.
 Natural History in Primary Schools, 164, 212, 270, 308.
 Articulation, 120.
 AUSTIN, H. N.
 Health for Teachers, 3, 45, 65, 112, 139, 182, 265.
 BARTLETT, S. P.
 Plants with Children ; or Little Flower Lessons, 110, 137, 210, 230, 263, 292.
 The Recreation Hour, 247, 280, 311.
 Bathing, 112, 139.
 Baths, Somniferous, 65.
 BIRD, R. R.
 Our Home-Class, 5, 50, 75.
 Policy of Detaining Children after School for Failures, 132.
 Teaching Arithmetic, 193.
 Birds at Nonquitt, Oral Lessons on, 242.
 Books, Reference, List of, 57.
 Boys, Little, 257.
 Bread, Wheat and Graham, 182.
 CHADWICK, F.
 General Exercise in Number, 279.
 Child-Life, 57.
 Christmas, 119.
 Columbine, The, 292.
 Commendation, 119.
 Composition-Writing, 5.
 Consonant Sounds, 220.
 Course of Study for Primary Schools, 113.
 Discipline, 88, 250.
 Eating, 265.
 Education, True Purpose of, 122.
 Elocution, 120.
 Erasers, 26.
 Europe, Primary Schools in, 153.
 Failures in Classes, Policy of Detaining Children for, 132.
 Flowers, Evergreens, 137.
 Pink, 110.
 Foliage, Autumn, 55.
 Form, Lesson in, 261 302.
 Fractions, Lessons in, 21, 47, 84, 141.
 French, 50.
 FROEBEL, F.
 How Lina Learns to Read and Write, 40, 77, 117.
 Geography, Lessons for Primary Class in, 100, 135, 176, 201.
 Globe, Questions on, 15, 35, 80, 107, 134, 171, 196, 232.
 GREENE, S. S.
 First Lessons in Written Language, 33, 67, 97, 129, 166, 197, 227, 290,
 Gymnastics, Free, 181, 186, 214, 245.
 HAMBLY, O.
 Primary Reading, 177, 208, 225, 277, 295.
 Health for Teachers, 3, 45, 65, 112, 139, 182, 265.
 Health of Pupils, 87.
 HENDEE, L. B.
 History for Little Folks, 106, 233.
 History, 6.
 Holly, The, 210.
 Home Instruction in Classes, 5, 50, 75.
 HOPKINS, L. P.
 Key-Note, The, 36.
 Lessons for Primary Class in Geography, 100, 135, 176, 201.
 Little Boys, 257.
 Oral Lessons on Birds at Nonquitt, 242.
 The Primary Teacher: Her Work and her Fitness for It, 289.
 Readings to the Class, 1.
 Juan Fernandez, 247.
 Key-Note, The, 36.
 Kindergarten, Color, 70.
 Stick, The, 13.
 The Connected Slat, 169.
 The Disconnected Slat, 274.

- KRAUS-BOELTE, M.
Practical Lessons in the Kindergarten, 13, 70, 169, 274.
- Letters, Silent, 205.
- LORD, J. M.
Sounds of Letters, 9, 43, 79, 104, 146, 179, 217, 238, 273, 304.
- MASON, L. W.
Primary Music, 81, 172.
- MASON, S. W.
Free Gymnastics, 181, 214, 245.
- Maxims, 20, 44, 52, 71, 131, 237.
- Mayflower, The, 230.
- MILLER, E. P.
How to Teach Truth to Children, 161.
- Monkeys, 280.
- MORTIMER, M.
Lessons in Fractions, 21.
- Multiplication, 193.
- Music, 81, 172, 251, 294.
- Music, A Word to the Primary Teacher About, 16, 38, 102, 206, 235.
- Natural History, 164, 212, 270, 308.
- Numbers, 121.
- Number, General Exercise in, 279.
- Object Lessons, Subjects for, 87.
- PAYSON, J. W.
The Writing-Class, 18, 174, 202, 239, 267, 305.
- PEABODY, E. P.
Teaching Reading, 108.
- Perriwinkle, The, 263.
- PETTINGILL, M. I.
A Lesson on the Sponge, 180.
Primary Lesson in Form, 261, 302.
Silent Letters, 205.
- Plants with Children, or Little Flower Lessons, 110, 137, 210, 230, 263, 292.
- POWELL, S. W.
Arithmetical Gymnastics, 72.
A Vexed Question, and a Proposed Answer, 144.
- Primary Teaching Improved by Employing a Superintendent, 144.
- Punishments, 7.
- Puzzle, 282.
- Queries, 250.
- Reading, 108, 177, 208, 225, 277, 295.
- Reading, How to Teach, 10.
- Reading and Writing, How Lina Learns, 40, 77, 117.
- Readings to the Class, The, 1.
- Recreation Hour, The, 247, 280, 311.
- Reviews, 121.
- Rewards, 7.
- School-Hours, Sewing or Reading in, 188.
- Singing, Instruction in, 172.
- Sleep, Insufficient, 3.
How to Go to, 45.
- Sound, Consonant, Drill in, 220.
- Spelling, 56, 151.
- Sponge, The, 180.
- Study, Course of, for Primary Schools of Boston, 113, 151.
- SWETT, J.
Questions on the Globe, 15, 35, 80, 107, 134, 171, 196, 232.
Ungraded Country Schools, 148.
- Teachers, Aim of, 219.
Primary, 25, 55, 89, 144, 185, 187, 289.
- TILDEN, W. S.
A Word to the Primary Teacher
About Music, 16, 38, 102, 206, 235.
Element. Music for Beginners, 297.
- Truth, 299.
- Truth, How to Teach to Children, 161.
- Ungraded Country Schools, Condensed Directions for, 148.
- Vexed Question, 144, 185, 219, 283.
- Vocal Culture, 120.
- WARREN, M. M.
Lessons in Fractions, 21, 47, 84, 141.
- WEBB, J. R.
Reading, How to Teach, 10.
- WYMAN, SARAH M.
Truth, 297.
- Witticism, 54.
- Worsted Work, 24.
- Writing, 88.
- Writing-Class, The, 18, 174, 202, 239, 267, 305.
- Written Language, First Lessons in, 33, 67, 97, 129, 166, 197, 227, 290.
- POETRY.
- District School, The, 315.
- Hymn, 53.
- Mother and Child, 150.
- My Pansy, 250.
- Nature, 90.
- Oh, Dear! What Can the Matter Be, 283.
- People, Little, 87.
- Seed, A, 200.
- Spring Time, 282.
- Teaching what we Make It, 185.
- The World's Lullaby, 314.

THE PRIMARY TEACHER

VOL. II.

SEPTEMBER, 1878.

NO. 1.

THE READINGS TO THE CLASS.

BY MRS. LOUISA P. HOPKINS.

The teacher seems to be reading to the class ; she looks up often to meet the row of intent faces turned toward her, and seems to gather inspiration from the review ; scholars at work upon other studies one by one lift up their dilated eyes, and as the reading progresses the whole school becomes absorbed in listening. Sympathetic and enthusiastic exclamations break from their lips here and there,—questions and brief conversations interrupt only to augment the interest. The book is held in the teacher's hand certainly, but if one glances over its rapidly-turned pages he can hardly follow, and seldom finds the place. Actually, the text is translated impromptu into the style and language which, by a sort of improvisation, becomes the best medium for this mercurial transmission of ideas. The book is taken as a skeleton, to be clothed upon by the kindled inspiration of one who loves herself to prepare the mental aliment for those whom she has studied so carefully, and whose hungry looks turn to her, while she is stirred by their magnetic desire, and sensitive to every throb of the nervous tissue of their busy brains.

It is better for such a teacher to take for this purpose a book which is not written for children, as children's books are too childish in style and too limited in language. Words thrown into strong connections interpret themselves to the warmly-interested mind, and the vocabulary is insensibly and actively enlarged, the store-house of memory filled, not with dead forms, but with living actors, ready to step forward and play their part whenever the automatic brain calls for them.

This method of teaching explains much that seems extravagant as a statement of a year's work. For example, one day last Spring, to reward those who had braved the storm to come, I took a dry account from a compendium of general history, and attempted to teach in an

hour or two the lesson of the Crusades. The children had had but a glimpse of the matter in connection with their lessons in English History the previous year. Reading to them in some such way as I have described, writing on the board a schedule of names and dates as they occurred in the reading, in order to make the outline clear before their eyes; tracing the localities and movements on the map; reading *verbatim* passages from the *Talisman* also, showing with it the engravings from a rare illustrated edition of Scott, and with pictures and a little of the text from *Ivanhoe*,—I found, at the close of the session, that in the glow of the whole theme upon the clear mirror of their minds, they had received a comprehensive as well as a particular knowledge of the subject, a perfectly orderly outline of its facts, a vivid apprehension of its purpose, philosophy, connections, and results, as well as a strong scenic impression of the drama of the whole epoch. I think it would have taken a week, at least, of daily lessons of common book-routine to accomplish what we did in this reading; and I believe the pupils will have a more enduring remembrance of the history, and a stronger desire to inform themselves more fully upon it, and to revive whatever escapes their memories, than they would have after the usual method of study.

Plutarch's Lives we read much in connection with the study of ancient history; it is a wonderful mine of delight, and absolutely requires this kind of presentation. There is much elimination and supplementary explanation to be made,—deep chasms in the historical highland to be bridged over, and, in fact, a great deal of transmutation to make it into pure gold for children; but, with this handling, it is fascinating in the extreme, and throws out the old heroes most boldly on the canvas. "Splendid!" "Three cheers!" "Which do you like best?" "O, how I admire him!" are among the frequent interpolations on the part of the excited audience, as they are moved to sorrow or to joy by the grand sculpturing of this great master of biography.

But if they take the book and try to read it alone they are disappointed; it seems incoherent, often very prosy and unintelligible, and they grow weary of hunting for the juicy plums of anecdote.

I like to take a handbook of some branch of physics, and offer it to the class through this kind of reading; the "primers" in these branches I do not care to use, although I have tried several of them; but they trammel the natural action of my own thought and flow of my own expression, and clog the ways which run from my mind to theirs. It seems almost impossible for me to read one of them *verbatim* to a child. A little of that electric force of the teacher's own individuality, when it beats in harmony with the pulses which it touches every day, is more effectual than volumes of dead words and tedious reitera-

tion. More than all that they learn of the subject-matter in hand in such exercises, I value the sharpening and strengthening of their powers of discernment, concentration, and assimilation, and the steady improvement of the quality and fibre of the mind which is ministered to. Is it not the essential germ of true education?

HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

X

INSUFFICIENT SLEEP.

One of the most desirable qualities a brain-worker can have is the ability to sleep well. It should be regarded as a blessed endowment, and its loss guarded against. To have the mental or the emotional faculties put to such strain that unbroken and sufficient rest becomes impossible, even long after the strain is removed, is a serious calamity. I can hardly conceive what circumstances could justify a teacher in allowing herself to become thus broken to pieces. It can be done by fretting,—accustoming one's self to take all her work and all her worry to bed with her, and turn it over in her mind, waking and sleeping. To avoid this there must be a conviction and a determined will against it; make a rule never to allow a thought of school or its belongings to take possession of the mind after lying down. Settle all that and commit it to the Lord beforehand, or else commit it to Him and put it wholly by to be settled to-morrow. The fixed purpose to do this may be aided by some recreation or exercise in the evening, which shall not only divert the mind but tend to increase the circulation of the blood to the extremities, and thus derive it from the overcharged brain.

One may become so wrought up in preparation for a school-examination as not to be able to get undisturbed sleep for months afterward. Where this liability is known to exist, special care should be taken to fortify one's self by the utmost quietude which can be obtained. Outside interests may be permitted to become excitements,—some favorite study, some work for an "object," singing, or other social enjoyment. Anything which interferes with sleep is unfriendly, and if it cannot be brought into subjection, it should be discarded. No pleasure or temporary advantage can be adequate compensation for loss of the ability

to lie down and sleep quietly and refreshingly all night, to one who desires to have the brain at its best.

Repair of the brain and nervous system takes place more rapidly and completely during the sleep of the fore part of the night, than at any other time. She is therefore unfortunate whose circumstances require her to sit up late, and she is unwise who does so through mere dawdling and lack of purpose. Those who, from being long accustomed to late hours, cannot go to sleep till far into the night, may change this habitude by persistently retiring early at a set time. Even in those instances where there seems to be an inborn pre-disposition to wake and work till late at night, it is worth while to seek to overcome the tendency by persistent early retiring, provided this can be pursued for a long time.

Whether one goes to bed early or late, time should be allowed for abundant sleep. The rule that the more sleep a teacher gets the better, is so nearly of universal application that the exceptions need not be noticed. Undoubtedly some constitutions require more sleep than others. It may be said, however, that any teacher in fair health, who does her work energetically and conscientiously, will do well to make a practice of sleeping in the morning as long as she is inclined to do. The theory that there is some special virtue in early rising, is not applicable to the race of American school-teachers. If, between nine or ten o'clock at night and six or seven in the morning, eight hours of restful sleep and another hour of restful waking can be had, good health may almost surely be maintained, provided other habits are not positively bad.

Much is to be gained by retiring at a given hour. If one must usually sit up till toward midnight, she had best do so altogether if she has opportunity to lie in the morning till thoroughly rested. But if, under any circumstances, there is not sufficient time for sleep, night by night, then by all means take additional time, as occasion permits, either by earlier retiring or later rising. Indeed, sufficient sleep should be eked out in any and every way practicable. To a poor sleeper, or any one fatigued by long-continued work, or debilitated from any cause, I would commend the practice of napping in the day-time. If, during the hour of school-recess, one can steal away for a nap, or, if unable to get to sleep, for a quiet rest in a reclining position, it will do her more good than the best dinner, and the dinner can be deferred till later in the day. If not at recess, take sleep or rest immediately on leaving school; if an hour cannot be had, take half an hour. Somebody may laugh, but the sleeper will be the winner.

Our Home, Dansville, N. Y.

OUR "HOME CLASS."

BY MRS. R. R. BIRD.

V.

OUR EXERCISES.

When the children are all together, at ten o'clock, we have a little "sing," which the little ones so delight in. Sometimes it is a hymn, sometimes a pretty little song. Perhaps you think we ought to read to them some verses from the Bible first. Well, we can't do everything in so short a time, and we try to do what we think is much more important for children at school, and that is, to inculcate the principles of love, truth, and purity. These are the "essentials," which will outlive all creeds and doctrines, and we try to instil them into the minds and hearts of our little pupils continually. Perhaps the question, "Shall the Bible be read in our public schools?" would take care of itself if all would lay hold of these "essentials," the platform upon which all denominations, from the Roman Catholics to the most radical Unitarians, may firmly unite.

COMPOSITION-WRITING.

In regard to writing, we have heard it advocated that children should be accustomed to writing upon slates, and afterwards with pen and ink. We think it better to familiarize them with the letters by blackboard-exercises, and then do not allow them to write with pencil until the habit of holding the pen properly has become quite established; for we have seen that children who have been accustomed to much writing with the pencil find it almost impossible to hold their pen properly, so we put them immediately to the pen and ink. It is only the older ones, of course, whom we indulge in composition-writing, but all join in dictation-exercises on the blackboard. These exercises are very interesting and profitable, and upon them we lay great stress as holding an important place in education.

Do you think our children are yet too young for composition-writing? Now, we do not. Why, you should see how they enjoy it! We know it must be a benefit to them to express their little thoughts, even if they write only a few lines. Let us show you how we do. Upon composition-day they come to us prepared with pencil and paper, each to choose her own subject. If they are at a loss we suggest different topics, from which they make a choice. It may happen that one may not feel in a writing mood at all; we do not force her, but just try to

awaken her thoughts upon some subject, and trust to the results. After the children have written their compositions, we point out the errors, and the next day they copy them into a little book kept for that purpose, instead of writing in their writing-books as usual. Let us give you one or two of their compositions as they were written before errors were corrected. They are not perfect by any means, but you may judge whether or not the exercise promises to be of benefit. Here is little Jennie's, (nine years old):

Sun.

The sun is very useful to us ; it makes the plants grow, it warms the earth, and gives us heat and light. It gives color to everything, and without it there would be no colors. Good many years ago people thought that the sun went around the earth, but that is a mistake,—the earth goes around the sun.

Here is another, by Mamie, (ten years old):

Snow.

It is beautiful to see snow falling, in large flakes particularly. To see everything covered in a robe of white is a beautiful sight. After it has been snowing and raining, and then freezing, with the sun shining, it is like a crystal palace. It is always of many beautiful shapes, such as diamonds and stars. How boys and girls enjoy sledding, making snow-balls and snow-men, and sleigh-riding.

THE HISTORY CLASS.

Of history, what *shall* we say? I wonder if many of us know just what to say of this study, of which there is so much to learn, and so short a time in which to learn it. Of all that is written, what shall we choose? If the history of the past is full of mingled truth and error, like the history of the present (our newspapers), what shall we believe? Of all that we have read and committed to memory, how much do we now know? (Alas, that we attempted to learn so much!) Has it conferred upon us a benefit as well as a pleasure? and what is the benefit? Then, too, after all our study and reading, do not some of us experience a great indifference, if not a positive aversion to it? There is no study, it seems to us, that brings such unsatisfactory results in proportion to the time and energy spent upon it. There is something wrong, somewhere. Who can find it? To be sure, the scholars of our little class are not old enough to study much of history; but in the little we attempt we must have some aim, and, in a measure, map out our course. Our first aim must be to cultivate a taste for it. We must not try to impress too many facts upon their minds; if we do, the impressions will be faint and easily erased. The facts we choose must not be dry, but well oiled with interesting and pleasing associations that will help them slip easily into the memory, and create a thirst for more.

This is what we're doing now. We tell them first of the prominent

characters and events of their own city, of their State, then of their country. In our walks with them we point out to them old land-marks, associated with the noble deeds of the illustrious dead, or with any events of historical fame. This makes history real to them,—brings it down to their level. Sometimes, on history days, they read *Parley's History of the World*, also *Clodd's Childhood of the World*, containing an account of pre-historic man. Both of these are very instructive and entertaining. Sometimes they learn regular lessons from *Lossing's Primary History of the United States*. This, we find, they like very much, and easily learn ; but there are only a few of the facts which they attempt to commit to memory. This is all we consider necessary with our little class at present. As we progress with them we shall strive to put before them such books as will acquaint them with the social and political progress of the race, the rise of nations, and the relations between them, leaving it to them afterwards to fill in the outlines with such a course of reading or study as will suit their individual tastes and pursuits. We trust that such a course will result not only in a pleasure at the mere consciousness of knowledge, but will prove a practical benefit, by teaching them to build up a more perfect social and political government upon the errors and successes of the past. And as they read of departed heroes, may they think, in the beautiful words of Longfellow,—

"Lives of great men all remind us,
We can make our lives sublime,
And, departing, leave behind us,
Footprints on the sands of time."

REWARDS AND PUNISHMENTS.

What rewards and punishments do we have? Rewards! why, we have none. If you invite children every day to partake of a little feast, do you have to bribe them to eat? Neither do we. And as for punishments, if they can be called such, we only use those that follow as a *natural consequence* of the transgressions, whatever they may be.

Our children are by no means exempt from "the ills" that young souls are "heir to"; in fact, some might call them "very naughty" many times ; but with all their naughtiness we remember that in their little breasts are planted a sense of honor, a love of approbation, and a sense of right and wrong, which we use as handles to lead them into paths of obedience. How easily, if we wish, can we bend these little "twigs," so they will grow up in symmetry and beauty, if we will only handle them gently and with care, before they become full of the knots and gnarls of us older branches, who have been buffeted about by the rough winds and storms of life!

Now we like to have all our little ones together at ten o'clock ; but if

Lulie comes in after singing has begun, do you think we give her a bad mark? No, indeed! What good would that do? She might, perhaps, be punctual the next time for fear of an accumulation of marks; but that would not affect her *principles*, and that is what we wish to do. We simply stop all singing until she has taken her seat, call her to us, put our arm around her waist, and say, "Now, Lulie dear, you see how, by coming late, you have interrupted our good times, and, besides, have lost them yourself. You didn't mean to put your little schoolmates and teacher to such an inconvenience? We know you'll try another time to be here with the others, wont you?" And, sure enough, another time and another find her in her place at the right hour. And thus the law that she shall be there at ten o'clock is fulfilled by the gospel of love.

Then there is Jennie, careless little thing! In she comes, takes off her things, hangs up her sacque, perhaps, on the peg, but her hat is dropped on the floor just where she happens to take it off. Do you think we make her pick it up? No, we leave it there. By and by, at recess time, Jennie's hat is nowhere to be found. Of course she can't go out without it, so she has to spend her time hunting for it, and at last finds it away off in a remote corner under a chair, where she was *sure she didn't put it*, but it was kicked over there by the next incomer,—(children are never known to be guilty of picking up other people's hats, never!)—and there it lies in a most dusty, dented, deplorable condition. Poor Jennie has lost the most of her recess, and will probably lose many more in the same way; but at last she will learn that it conduces to the pleasure and convenience of herself and others to have "a place for everything, and everything in its place."

But as for Willie, our perfect little irrepressible, what to do with him we do not know. He doesn't mean to do any harm, but he is *so* full of fun and mischief! And you know it isn't always consistent with perfect harmony, just as the class in arithmetic are doing their sums in long division, to have beans snapped right in the middle of their dividends; to have a long-drawn "Oh!" introduced in a line of poetry by one of the reading-class, whose leg he had stuck with a pin; to have the whole school get into smothered giggles as he slyly peeps from behind his geography with a most comical grimace! No; such things as these are not at all convenient; but all we can do is to see if we can gauge his spirit-thermometer before lessons begin, and if it stands at the boiling-point, to get him into a high frolic,—let it spend its force, and trust to a "calm after the storm." Sometimes we persuade him to self-control for the sake of the others, or else isolate him a while, to have his fun all [by himself, when it soon ceases for want of a field for practice. But we must confess that we haven't quelled his wild spirits yet, nor do we expect to do so; but we console ourselves with the

thought that no punishment could bring about any better results, judging from the effects of punishment upon others such as he ; but there, we wont tell any more tales out of school,—“it’s not fair,” as the children say.

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

I.

The primary school-teachers often make this inquiry : “How can we conquer the very unpleasant tones of voice which so many of our pupils use, and which make up a large part of our annoyance?” My method is, to educate the pupil in the primary school just as completely in *voice-building and culture* as I would pupils in a higher grade of schools. I would commence with my classes as follows :

Arrange the class in front of the blackboard. I should insist upon perfect order in their manner of taking their places in their seats. Word of command : “Prepare to stand ! Stand !” Children can easily be taught to take the position gracefully and quietly. Hands are to be allowed to fall at the side in a natural manner.

Now commence the exercise with a practice of a *few* of the light gymnastics. (The teacher is to vary them at her will.) Among the best of the exercises for little ones is a short exercise in *tones*, at the same time using the *arms*. For instance, *One, two, three* (high) ; *one, two, three* (low) ; and *other tones* introduced in connection with the *exercises*.

Again : “Class, attention !” I write upon the board the letter *O*. I inquire of some one member of the class what that is I have represented *there* ; she will at once answer, “*O*.” I ask the same question of another ; *same answer*. Class ; all reply “*O*.” Now I say to the class, “Does it sound just alike, when I say Oh ! as when I say O—o ?” *Answer*—“It does not.” I ask again, “Why does it not ?” and do not receive an answer. Then I say, “Listen : Oh, Josie, I have dropped your doll ! she replies, ‘O—o ! she has broken her nose.’” The pupils will at once see the difference of meaning conveyed in the sound as given. Allow them to practice those *two sounds* of *O*, giving illustrations of both sounds (long and short), which are all the sounds that should be attempted in this, our first lesson. Allow the class to give them *high* and *low*, and repeat them until learned. I would not place a *book*, for reading, in the hands of any scholar until they had entirely mastered, *at least*, the elementary sounds of the letters.

READING: HOW TO TEACH IT.

BY J. RUSSELL WEBB.

At first, by means of Objects, and Pictures, and Oral Lessons.

BY OBJECTS.

Let the objects be present, let them be seen, handled, talked about. Take, for example, a box,—as a chalk-box. The children see it, have seen it many a time, and know what it is ; and most of them have boxes at home. Take the box in your hand, and, calling the children's attention to it, say to them, "I have a box," a fact they already know, because they *see* it in your hand. Let the children in turn take the box and repeat the statement. Using other objects, make similar statements with reference to them, and here let the first lesson end.

At the second lesson, hold up the box as at the first lesson, and ask, "What have I in my hand?" They will naturally answer, "A box." This is the reply wanted, and which you should get. Now let each child take the box and ask the same question, the class answering as before. Other objects should also be used, and may be such as belong in the school-room, or such as the children have brought in for this purpose.

BY PICTURES.

After again calling attention to the box, make a picture of it on the blackboard, and show the class how to make it. Let the children practice drawing it on the blackboard and on their slates. From the representing of *things* by *pictures*, the idea of representing words (spoken words) by marks (written words) is obtained.

At the next lesson, with the box in hand, repeat the question and get the answer as before, "A box." Pointing to the picture, ask, "What is this?" and get the same answer, "A box" (not "A picture of a box").* Write or print this answer near the picture. Repeat the question, pointing to the picture, and tell the class that the answer they gave is what you have written on the board. Again repeating the question, let the children reply with their eyes fixed on this written answer. Repeat the question many times by simply pointing to the box and to the picture, the children still looking at the written words as they answer, "A box." Now place the phrase (a box) on other parts of the board, and test their ability to recognize it. If able to, let them look for it in a book.

* The *picture* may be called a *box* with as much propriety as the character (written word) used to represent a word (spoken word) may be called a word.

Develop other answers from other objects in the same manner. Place them as you proceed, on the board, promiscuously, and test the ability to recognize and name them. Get the answers from the object, the picture, and the words, and see that the manner of the reply is alike from all,—*i. e.*, perfectly natural.

Let the child read the pictures,—*i. e.*, as you point to the box, let him say, "A box"; as you point to the hat, let him say, "A hat," etc. Repeat, the child looking now at the *words*. Repeat again, pointing alternately to the pictures and the phrases, the child replying as you do so. Repeat, pointing only to the phrases. Now cover the pictures, and repeat, pointing at the phrases. If the child hesitates, uncover the picture. When able to read them on the picture-pages, give *review lessons* where there are no pictures to aid.

Continue lessons of this nature till complete familiarity with them is secured, and ability to recognize the written answer is acquired. By this time it will be found that the children have not only noticed the forms of the individual words, but that they have attached to these forms names,—that they, in fact, *know the words*, and are able to point them out and name them wherever seen. Some teachers may desire to make direct efforts to teach the separate words.

NAMES OF THINGS.

Everything has a name. This you can lead the children to discover. Begin by asking a child if he has a name, and what it is. Proceed to names of other children, to names of animals, and of things. Finally, ask for something that has no name. It will be perceived that the name is comprised in one word, as boy, ox, etc. Do not confound the answer developed in the first lessons with the *name*,—the answer *now* required. Proceed orally, at first, as already shown. Let things seen in the school-room be named first; then things seen out-doors; things seen at home, in the house, barn, shop, store; in the field, garden, woods; then let animals, plants, trees, fruits, etc., be named. A little skill will direct the children in gathering names to be given at an appointed time, which will not only interest and benefit them, but teachers and parents as well. The printed word should be given (on the blackboard) as the name of the thing mentioned, and taught as already explained for teaching the phrase, "A box."

KINDS OF THINGS.

The adjective word should be introduced to tell the kind. To teach this phrase, have a red box, and then proceed precisely as explained for teaching "a box." When you make the picture, color it to agree with the adjective. If possible, have several boxes of various colors, sizes, and materials, and let the expression for each be taught; as, for

example, a red box, a green box, a blue box, a white box, a black box, a large box, a small box, a wooden box, a tin box, etc. After which teach expressions for different things having a common property; as, for instance, a red box, a red cap, a red ox, etc. Continue this multiplying of phrases till familiarity with them is secured, and the eye is sufficiently trained to grasp the *whole expression* and recognize it at a glance. Test this ability, by placing the phrases on the board, and, as you point to the object or picture, let the children point out the corresponding phrase.

The danger, at this point, is in making too great haste. Let me caution you to make it slowly. Let *thoroughness* be your motto. Do not neglect Oral Lessons. This class of expressions gives wide scope for observation and practice.

ACTS OF THINGS.

Complete sentences should now be formed. In teaching them, let the action or fact occur before the class, and let a statement of it be made, orally, from information thus obtained. Afterward place the sentence on the board for the class to look at as it is repeated. For instance, to teach the sentence, "the girl reads," let the children see a girl reading, and then ask them what the girl does; they will answer, "The girl reads." Write the statement, and proceed as heretofore directed. Many repetitions will be necessary, and several sentences may be given before either is distinctly recognized. Keep the attention on the idea rather than on the graphic expression of it.

Multiply the sentences and give variety in form; for example, I hear a clock, I see a knife, I smell a rose, I taste an apple, I feel a book, etc. Teach *each sense* to take cognizance of facts,—*i. e.*, to gather information, and the children to express properly, in words, the facts so gathered.

REVIEW LESSONS.

These should be used as "hunting grounds" for the lessons as learned, and expeditions for phrases, sentences, and words should often be made to them. By the side of the pictures, the letters, in Roman and Script, should be placed. They are placed there, not to be *taught*, but to be *learned* by the children, almost, if not quite, unconsciously. The name of the lesson carries the name of the letter, and the pastime of *drawing* them will fix their forms in the mind. To test as well as to aid their observation, let them occasionally look for the letter in the words. It will not materially interrupt our method of learning the words and sentences, as the attention is not to be fixed on them as tasks.

All the new words should be placed at the beginning of the lessons for pronunciation and spelling. The children should be taught to make

these words on their slates. Spelling should be done *mainly by writing*, as this is the only use we make of it in practical life. By short and easy steps the child passes from one lesson to another. Sometimes, indeed, they are so short and easy that no apparent effort is required ; while at other times they are, at most, but pleasant tasks to be performed. Gently-undulating roads are less wearisome than those constantly, though gradually ascending,—than those, even, on a level plane.

PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

IX.

Whilst in the last article, "Practical Lessons in the Kindergarten," touching only rhapsodically on the different uses of the little stick, or embodied line, I now will enter a little deeper into the capabilities of this gift, and show how important even so insignificant a factor as *one* little stick is in the Kindergarten.

Each child has a stick, and will not fail to tell you that it is made of wood. This gives at once a starting-point ; the children will be told to point out what parts of the room or furniture are made of wood ; what parts of the house are made of wood ; what is in the yard, street, country, that is made of wood. The children not only name things that are made of wood, but conversation is made about *the use* of the different things, about the man who made them, etc.

Next, the children will find that the stick has *length* but no appreciable thickness, and they will find objects of similar qualities, as for instance, a cane, a pencil, a flag-staff, knitting-needles, etc.

The objects made of wood being of different color, will lead easily to the different kinds of trees ; also, the children will observe the different parts of a tree. They are told of the gradual formation of the tree. A bean, pea, or acorn, planted in a flower-pot, would furnish the best illustration ; in due time, exhuming it would show how life is developed from the germ, how the future tree or plant grows eventually. The children are told of the sap which circulates from the rough roots up to the topmost tiny twig and leaf, similarly as the blood flows through the child's own veins, sustaining life. They will tell you, perhaps, how from the sweet juices of the maple is obtained sugar. The children may be shown the section of a tree-trunk, and the rings or circles which

register each year the age of the tree. Also the rough bark of one tree may be contrasted with the smooth covering of another, which makes the tree's "dress." They may be told about the oak, and what use the tanner makes of its bark; also of the roots of the pine, and that *tar* is produced of them, etc., etc. The method of felling a tree may serve for an interesting little conversation; also, in what manner the trunk of the tree is sawed into boards, etc.

Thus the children are made thoughtful of how much labor it has given a great many people to prepare even these little sticks. Of course all this will give material for *many* conversations, which, if carried on in the right spirit, and so that the child can readily understand it, will be eagerly attended,—for truths of Nature are far more wonderful than any fairy-lore. The children not only learn about the trees, but learn something of the history of the birds, how they build their nests among the branches and thick foliage of the tree; they will break out singing merrily a song about "birds."

Probably the children all have seen a squirrel, and they will be delighted to hear of its beautiful home in the forest, where it frisks so merrily up and down the trees; their attention is called to the insects that are found on the tree. Conversing thus with the children about the little stick, the poetic nature is awakened. Such conversations must not only be adapted to the age of the children, but sometimes even to the frame of mind for the day.

With the little stick before them the children are led to observe *that it will not bend*, but if you *bear* upon it *it will break*. The children may try to break the little stick into two equal long pieces,—two halves. They may break each half again into two equal pieces, and thus gain four equal pieces, or four quarters. They may also experience that, when thrown into the fire, the stick will burn to ashes.

Reference can be made to any trees the children may know, as ash, elm, beech, walnut, chesnut, pine, cedar, birch, fir, and many others, which can be found in the Central Park of New York. In our intermediate and elementary classes, where most of the children have been four, five, and six years under our care, Mr. Kraus continues and extends what we had begun playfully in the Kindergarten, thus leading play and information over into instruction. The children are led to notice more minutely the difference in shape and appearance; all are green in Summer,—many bare in Winter, and only some green; most of the latter are of a bluish-green color. The fir tree, for instance, would be known by the leaves, which are long and very narrow,—have a sharp point, shaped like a needle, etc.

Attention may be called to the cones; their shape is broad at one end, growing narrower toward the top, like an egg,—color, reddish-

brown ; that the scales form the cone ; that the cones are the fruit of the tree ; that underneath each scale is a little white seed, which the birds like to eat. The tree itself grows large and strong ; the trunk, tall and straight ; the branches stretch out from the trunk almost in a straight line,—not drooping like a willow, or slanting upwards like the poplar tree. The bark, both on trunk and branches, is rough,—in color, reddish-brown mixed with gray.

At other times the children may be told how the navigable rivers, flowing for many miles through the forests, afford easy transportation for lumber ; how lumbermen, in parties, go from the farms and villages with their axes and winter-provisions, and, putting up rude huts for shelter, begin their work of felling and hauling the great logs that are to go down the river with the Spring flood. The children may be told about the raftsmen who make it a business of cutting the tallest, straightest trees, and floating them down to the saw-mills which are scattered along the streams ; that trees also could be cut down by so-called steam tree-fellers ; etc., etc.

QUESTIONS ON THE GLOBE.

BY JOHN SWETT.

I.

During many years of official visiting in primary schools, I do not remember to have seen a globe-lesson given to a primary class. I do not know of any book on methods which treats of such lessons. Having made some experiments in this direction, I submit the results. The German relief globe is best for such lessons, and one of these I used ; but any school globe will serve the purpose.

FIRST EXERCISE.

NOTE.—Place the globe on the teacher's table, and require your pupils, one by one, to go to the globe and answer one of the following questions, giving each scholar ample time to think, telling them nothing that any one in the class can answer.

1. What is the shape of the school globe ?
2. Point out with your finger the parts that represent land.
3. Point out the parts that represent water.
4. Which is the larger, the land surface or the water surface ?
5. Turn the globe round once : on what does it turn ?

6. In what time does the real earth turn round or rotate once?
 7. How often does the sun rise and set?
 8. Place the finger on the top, or the most northern point on the globe: what is that point called?
 9. Place your finger on the most southerly point of the globe: what is that point called?
 10. Put your finger on the black line half-way between the two poles, and follow it all round the globe: what is it called?
 11. Find the Pacific Ocean, and turn the globe so that the class can see it.
 12. Point out the Atlantic Ocean.
 13. Find the Indian Ocean.
 14. Point out North America.
 15. Who can point out the land on which we live?
 16. Find South America.
 17. Find Asia; Africa; Europe.
 18. Turn the Eastern Hemisphere toward the class.
 19. Turn the Western Hemisphere toward the class.
 20. Find and tell the names of as many large islands as you can.
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A WORD TO THE PRIMARY TEACHER ABOUT MUSIC.

BY W. S. TILDEN.

I.

You are now commencing the term with the little ones, most of whom are in school for the first time. You are teaching in a cultivated community, and public sentiment of course requires that music be taught. It must, moreover, be taught intelligently in the primary grade, in order that a satisfactory progress may appear by and by in the higher classes; for this flower cannot be forced into full bloom in a day after seed-planting, but demands an adequate period for growth. You, yourself, also desire the present benefits of music in its help toward a more perfect control of the school, and for the aid it will afford in your endeavors to teach everything that is good and refining.

Now the question comes, How shall I set about this work? You bethink yourself of some little songs that the children might learn to sing. Let us hope they are not such as minister to a low hilarity merely. A cheap success can indeed be attained in this direction,—

such as would make the committee-man at Slabtown clap his hands applaudingly ; but you do not care for approval from that quarter. Perhaps some of your little ones have been to Sunday-school and learned to sing something. This, though generally careless in style, may answer the purpose of breaking the ice during the first few days,—until you can get a foothold for more systematic work.

You have noticed sometimes a great degree of reserve on the part of pupils in the matter of singing. The first business will be to employ the best tact to do away with it. A perfectly frank and unembarrassed manner in your own singing before the class, and in the handling of the song exercises, is the surest corrective. Little familiar songs, often repeated, also aid very greatly.

In the treatment of a case, nothing is more important than a correct diagnosis. Now each class that comes before you is a distinct case : you must discover its peculiar needs, and devise means to supply what is lacking. There are also individual needs which must not be ignored ; but most of the effort will be in class-work.

We by and by observe that, though we have sung "Shall we gather," every morning and afternoon since the term commenced, there are yet a good many who do not sing at all ; and, of those who do join, some are very far indeed from the tune, particularly Tim O'Flaherty, who has a voice like that his big brother uses in shouting at the mules he drives. And because, when Tim struck up, he put all the others out, he had to be gently admonished not to sing ; which was a great stroke to him, for, if there was one thing in all the school that Tim had begun to enjoy it was the singing.

Now what explanation shall we give of the condition of things in this case? We shall be tempted to say, especially if we are inexperienced or indolent, that those who cannot join properly in the singing have no ear for music ; and that the best way will be to go on with those who are able. I would not be too sure of that. Perhaps there are certain stepping-stones, that you may lay, on which all can pass over the little stream that seems to divide them now. Really and truly, what is the dividing line? Let us get our eye fixed upon it. We shall find it to be this : ability or inability to reproduce with the voice a sound of a given pitch. Those who sung the tune can do it in a moment ; those who did not, will accomplish it with difficulty, or not at all.

Now just try the experiment : sing, yourself, a clear, pleasant sound, somewhat prolonged, with the syllable *la*, at a pitch about the middle of the vocal compass (the German books say at pitch *f* or *g*). Then ask all the children to make a sound just like that. You will soon be satisfied, I think, that we have found the source of the trouble. If this difficulty is not surmounted, it bars all further progress ; if overcome,

advancement will be easy. Happily, to skill and energy this difficulty is not insurmountable. And this brings us to our first systematic work : *a single sound of proper pitch and quality to be imitated.* A tune, even so simple a one as the celebrated ditty we have mentioned above, contains sounds in too many relations, both of pitch and time, to be available for our present purpose.

While singing occasionally a song or two to keep up the spirits, suppose you try and see how many of your pupils you can get to "take the pitch" in the manner I have described. It will be a good first-month's work ; and then, if the editor is willing, we will have another little talk.

THE WRITING-CLASS.

BY J. W. PAYSON.

XI.

TALK TO TEACHERS: ON ANALYSIS.

What is the use of Analysis ?

The use of Analysis in penmanship is for classification, method, criticism.

Classification, in penmanship, consists in gathering the letters of the alphabet into groups of similar characters. The main part of every letter in a group is the framework, principle, or law of construction of that particular group. For instance, the Capital Stem forms the main framework of a large class of letters ; on this one principle are built up the individual characteristics of each particular letter of the group. Thus classification groups the fifty-two seemingly diverse forms of the alphabet under a few well-defined principles.

Method, in penmanship, is a logical, systematic, and progressive presentation of the art of writing ; such that the first efforts of the pupil are made simple and easy, and that each step is a preparation for the next succeeding one. Classification marks out the grand divisions of the script alphabet ; method arranges, organizes, and systematizes the work, filling in all the details.

Criticism, in penmanship, is the application of knowledge and judgment to a written form, to discover where it is wrong, and where to remedy it. Criticism does for a letter what proof does for a mathe-

mathematical problem. It looks at each separate step, to detect any possible error which would be fatal to the accuracy of the final result.

How does Analysis accomplish this purpose?

Analysis furnishes the basis of classification. It makes the main part or framework of each letter the standard of its construction. Analysis having first searched out the framework of each individual letter, finds that there are but a few standard forms, each of which is the common principle of many letters. Analysis determines, as it were, the order of architecture to which each letter belongs, and assigns to each its proper place.

Analysis does not stop when it has determined the general principles of the letters, but it also separates the letters into their elementary parts. It thus goes to the foundation of penmanship, and opens up the entire subject. Method now has a chance to organize this material into a complete system, and thus lay out a short, practical, and easy route to the acquisition of a good handwriting.

In criticising the letter, we must compare it with some standard model which is before the eye, or else in the mind of the writer. To be of material assistance to the pupil in forming correct letters, each letter must be criticised in detail. If a letter is wrong, some elemental part or parts are wrong; and to correct the letter, such elemental part or parts must be corrected. Analysis is thus able to scrutinize every part of every letter, and to guide the pen at every stroke.

What must be the character of Analysis, in order to accomplish this purpose?

It must contain all the main compound parts of the letters, in order to serve the purpose of classification.

It must contain all the fundamental elements of the letters, in order to serve the purpose of criticism.

These compound parts must be classed together, and the elementary parts classed together; and these two classes must be kept entirely separate and distinct, in order to serve the purpose of method.

Does Analysis serve a practical purpose in penmanship?

In itself, Analysis is nothing, and if not a means to an end, is absolutely useless, no matter how logical and ingenious. The object in view is to arrive at a legible and practical handwriting by the surest and most direct route, since it is to be put to an immediate and practical use. Analysis has classified the script alphabet into groups of similar characters. When the pupil has learned one letter, he has found the key to every other in the group, and has but to build on a common principle the individual characteristics of each. This lessens labor and facilitates progress. But analysis does more than this. It has arranged

the letters of the alphabet in the order of their comparative difficulty, and has thus marked out a methodical and progressive course, which is the surest and only direct route to the final result.

Analysis has made the first steps in the acquisition of the art so simple, that writing is now begun in almost the lowest primary grades. In penmanship, primary writing especially should be arranged after the analytic method. It does not follow that the why and wherefore of every step must be fully explained, but the pupil should be led in the path laid out for him by science, and at a later stage of his progress he will be able to look back and appreciate what has helped him onward. The elementary analysis is of incalculable value to the pupil as a standard of comparison, and as an instrument of criticism. It points out the way at every step of progress, and is a constant check upon wrong practice. It tells the pupil just what to do, just how to do it, and just when it is done. In no other branch can criticism be more simply and advantageously applied than in penmanship, and in no other can the pupil become his own best critic.

To what extent should Analysis be carried?

The grand object of Analysis is criticism. Hence, it should be carried just so far as will serve the purposes of criticism. It is not sufficient to stop at compound parts, however simple, because these are equally as susceptible of analysis as the letters themselves. Nor should the division be carried so far as to destroy the individuality of the elementary parts. But the analysis is complete, when it has identified those parts of the letter which are units in its construction, and hence units of criticism.

Any art, which is indeterminate and vague, cannot awaken enthusiasm. The analytic method, the outgrowth of analysis, is not a drowsy one, inviting to apathy. It brings life, light, and energy into penmanship, and stirs up the sleepers. Thought directs practice. Every line is an interpretation of an idea. And the mind thinks out what the hand executes.

— Ideas before words ; principles before rules ; the judgment before the memory ; incidental information before systematic ; reading before spelling ; the sounds of the letters before their names ; and, on the whole, nature before art.—*A. R. Craig.*

— The object of education ought to be to develop in the individual all the perfection of which he is capable.—*Kant.*

LESSONS IN FRACTIONS.

[For a class beginning the subject.]

BY MORTIMER M——.

I. SHOW A SHEET OF PAPER. Teach,—

- (1) That this represents *the ONE, the UNIT.*
- (2) That if we divide this unit exactly in the middle, we get two halves.
- (3) That each half is as large as the other.
- (4) That two halves must always make *the WHOLE, or the UNIT* ; and ask,—
- (5) What is a half?

NOTE.—Lead pupils to observe. Let them fully see the parts ; let them take them in their hands to compare them ; *tell them nothing they can find out for themselves.* Lead pupils to frame their own answers ; if their answers are grammatically or logically faulty, the teacher will, of course, correct them. If in answer to the fifth question above, the pupil states the idea that a half is one part of a unit which has been divided into two equal parts, he has done all that should be required,—the precise form of language being of no consequence.

II. QUESTIONS.—Is it correct to say, “I will give you the larger half”? What are two halves equal to? Three halves? Four halves? Five halves? How many cents in a half-dollar? How many cents in the whole dollar? What is the unit in the last two examples? (*Ans.* One dollar.) If a half a dime be five cents, what is a whole dime? What is the unit, in the last example? If four quarts make a half-gallon, how many quarts in the whole gallon? What is the unit in the last example? If eight quarts make two half-gallons, what makes one half-gallon?—the whole gallon?

III. SLATE EXERCISES.—Write the word *half* on your slate ; spell it. Write the word *halves* ; spell this word, too. As it will save time in writing, we will let *h* stand for *half* or *halves* ; and it will be more convenient if we put the *h* under, with a line between. Thus one-half is written $\frac{1}{h}$; two halves $\frac{2}{h}$, etc.

Write all the halves from $\frac{1}{h}$ up to 10. (*Ans.* $\frac{1}{h}$, 1, $\frac{3}{h}$, 2, $\frac{5}{h}$, 3, etc.)

Write all the halves from $\frac{1}{h}$ up to 20.

1. Count by halves from $\frac{1}{h}$ to 20.

Count by halves from 20 downwards to $\frac{1}{h}$.

How much is $\frac{1}{h} + \frac{2}{h} + \frac{3}{h} + 2 + 2\frac{1}{h} + \frac{4}{h} - \frac{8}{h}$?

How much is $\frac{1}{h} + \frac{3}{h} + 1 + 1\frac{1}{h} + 4 + 3 + \frac{1}{h}$?

How much is $\frac{1}{h} + \frac{2}{h} + 1 - \frac{2}{h} + \frac{3}{h} + 5 - \frac{1}{h}$?

How much is $\frac{1}{h} + \frac{5}{h} + 5 - \frac{2}{h} + \frac{3}{h} + 6 - 3$?

2. How many halves in 1? $\frac{3}{h}$? 2? $\frac{5}{h}$? 3? $\frac{7}{h}$? 4?

How many halves in 5? $5\frac{1}{h}$? 6? 7? $8\frac{1}{h}$? 9?

How many times is 1 contained in 1? $\frac{1}{h}$?

How many times is $\frac{1}{h}$ contained in $\frac{1}{h}$? 1? $\frac{3}{h}$? 4?

Divide, by $\frac{1}{h}$, the following: $\frac{1}{h}$; 1; $\frac{3}{h}$; 4; $4\frac{1}{h}$; 5; 6; $6\frac{1}{h}$; 7.

Divide, by $\frac{1}{h}$, the following: $7\frac{1}{h}$; 8; $8\frac{1}{h}$; 9; 10; $11\frac{1}{h}$; 13.

3. How much is once a half? twice a half? $3 \times \frac{1}{h}$? $4 \times \frac{1}{h}$?

How much is $5 \times \frac{1}{h}$? $6 \times \frac{1}{h}$? $7 \times \frac{1}{h}$? $8 \times \frac{1}{h}$? $9 \times \frac{1}{h}$?

How much is $\frac{1}{h}$ times 1? $\frac{1}{h}$ times 2? $\frac{1}{h} \times 3$? $\frac{1}{h} \times 4$?

Multiply by $\frac{1}{h}$, the following: 1; 2; 3; 4; 5; 6; 7; 8.

4. Copy on your slates (or blackboard) the following examples, and write the result after each:

| | | |
|-------------------------|-----------------------------------|---|
| $1 \div \frac{1}{h} =$ | $\frac{1}{h} \div \frac{1}{h} =$ | $\left\{ \frac{1}{h} \div \frac{1}{h} \right\} + 1 + \left\{ 1 \times \frac{1}{h} \right\} + 2\frac{1}{h} =$ |
| $2 \div \frac{1}{h} =$ | $\frac{3}{h} \div \frac{1}{h} =$ | $\left\{ \frac{1}{h} \div \frac{1}{h} \right\} + 2\frac{1}{h} + \left\{ \frac{1}{h} \times 6 \right\} + 2\frac{1}{h} =$ |
| $3 \div \frac{1}{h} =$ | $\frac{5}{h} \div \frac{1}{h} =$ | $\left\{ \frac{5}{h} \div \frac{1}{h} \right\} + 2 + \left\{ \frac{1}{h} \times 5 \right\} + 3 =$ |
| $4 \div \frac{1}{h} =$ | $\frac{6}{h} \div \frac{2}{h} =$ | $\left\{ \frac{1}{h} \div \frac{1}{h} \right\} + 2\frac{1}{h} + \left\{ \frac{1}{h} \times 3 \right\} + 10 =$ |
| $5 \div \frac{1}{h} =$ | $\frac{6}{h} \div \frac{3}{h} =$ | $\left\{ \frac{1}{h} \div \frac{1}{h} \right\} + 6 + \left\{ \frac{3}{h} \times 3 \right\} + 5 =$ |
| $6 \div \frac{1}{h} =$ | $\frac{9}{h} \div \frac{3}{h} =$ | $\left\{ \frac{4}{h} \div \frac{2}{h} \right\} + 3\frac{1}{h} + \left\{ \frac{2}{h} \times 2 \right\} + 3\frac{1}{h} =$ |
| $7 \div \frac{1}{h} =$ | $\frac{12}{h} \div \frac{2}{h} =$ | $\left\{ 7 \div \frac{1}{h} \right\} + \frac{1}{h} + \left\{ 7 \times \frac{1}{h} \right\} + \frac{13}{h} =$ |
| $8 \div \frac{1}{h} =$ | $\frac{1}{h} \times 3 =$ | $\left\{ 8 \div \frac{1}{h} \right\} + \frac{1}{h} + \left\{ 8 \times \frac{1}{h} \right\} + 8 =$ |
| $9 \div \frac{1}{h} =$ | $3 \times \frac{1}{h} =$ | $\left\{ 10 \div \frac{1}{h} \right\} + \frac{1}{h} + \left\{ 10 \times \frac{1}{h} \right\} + 10 =$ |
| $10 \div \frac{1}{h} =$ | $5 \times \frac{1}{h} =$ | $\left\{ 12 \div \frac{1}{h} \right\} + \frac{1}{h} + \left\{ 12 \times \frac{1}{h} \right\} + 12 =$ |

I. [Review previous lessons,—pupils to recite them.] Lay three thirds on the UNIT. Cause pupils to observe,—

- (1) That the unit is still divided *equally*; but,—
- (2) That it is divided into *three* equal parts; and teach,—
- (3) That each part is called a *third*; and ask,—
- (4) Pupils to tell what a *third* is.

[Lead pupils to make their own answer, and be satisfied with any form of words so long as they express the thought of the child, and so long as he thinks out the complete answer: which is, of course, to the effect that a third is one of three equal parts of a unit; two-thirds is, of course, two out of three equal parts of a unit.] Written $\frac{1}{\text{third}}$, or $\frac{1}{\text{th}}$.

II. SIZE.—Which is the larger, a third or a half? [Actual optical demonstration must be had by laying the one upon the other.] How much larger is the half than the third? I mean this: How much of another third must I add to this third (holding it up) to make it equal to the half? [Pause till all are satisfied that it requires a half of a third, in addition to the one-third, to equal the half, and write on the board: $\frac{1\frac{1}{2}}{\text{thirds}} = \frac{1}{\text{half}}$, or $\frac{1\frac{1}{2}}{\text{th}} = \frac{1}{\text{h}}$, or $\frac{1}{\text{th}} + \frac{1}{\text{h}}$ of $\frac{1}{\text{th}} = \frac{1}{\text{h}}$.]

III. EXAMPLES FOR PRACTICE.—Write down from my dictation the following examples: [Whole numbers must be written of a larger size than halves and thirds,—e. g., $2\frac{1}{\text{h}}$. The teacher should secure this by practice at the blackboard and upon slates.] After writing them correctly, you are to solve them.

| | |
|--|--|
| $\frac{1}{\text{th}} + \frac{2}{\text{th}} + \frac{3}{\text{th}} - \frac{1}{\text{th}} =$ $\frac{2}{\text{th}} + \frac{3}{\text{th}} + 1 + \frac{1}{\text{th}} =$ $\frac{1}{\text{th}} + 1 - \frac{2}{\text{th}} + \frac{1}{\text{th}} =$ $\frac{1}{\text{th}} + 3 + \frac{2}{\text{th}} + \frac{1}{\text{th}} =$ $\frac{1\frac{1}{2}}{\text{th}} + \frac{1}{\text{h}} + \frac{2}{\text{h}} + 1 =$ $2 + \frac{1}{\text{h}} + \frac{1\frac{1}{2}}{\text{th}} + 3 =$ $4 + \frac{1}{\text{h}} + \frac{1\frac{1}{2}}{\text{th}} - 1 =$ | $\frac{2}{\text{th}} + \frac{1}{\text{th}} + 1 + \frac{1}{\text{h}} + \frac{1\frac{1}{2}}{\text{th}} =$ $3 - 2 + 1 + \frac{1}{\text{h}} + \frac{1\frac{1}{2}}{\text{th}} =$ $4 - 3 + \frac{1\frac{1}{2}}{\text{th}} + \frac{1}{\text{h}} + 3 =$ $\left\{ \frac{1}{\text{th}} + \frac{1}{\text{h}} \text{ of } \frac{1}{\text{th}} \right\} + \frac{1}{\text{h}} + 1 =$ $\frac{1}{\text{h}} + 1 + \frac{1}{\text{th}} + \frac{1}{\text{h}} \text{ of } \frac{1}{\text{th}} =$ $18 - 7\frac{1}{\text{h}} + \frac{1\frac{1}{2}}{\text{th}} + \frac{1}{\text{h}} =$ $\frac{1\frac{1}{2}}{\text{th}} + \frac{1}{\text{h}} + 5 + 6\frac{1}{\text{h}} + \frac{1}{\text{h}} =$ |
|--|--|

— Education is to inspire truth as the supreme good, and to clarify the vision of the intellect to discern it.—*H. Mann.*

WORSTED WORK.

Sitting in a sea-side parlor, on a rainy morning, I heard some rusticated teachers discussing worsted work thus :

Peggy.—Why don't you make a "crazy-cushion," you seem to have such a quantity of remnants of various colors and shades of worsted?

Susie.—And what *is* a "crazy-cushion"?

Peggy.—You have a piece of canvass of the proper size, and a basket of your various worsteds. You ask your friends, from time to time, to thread a needle and work any kind of an outline, regular or irregular, and fill it up, choosing the colors they prefer——

"Oh!" said I, "I've an idea, (though Monsieur Monmari, who is Chief-of-Police of the King's English, said 'No, it is *not* an idea.') Instead of working at random, work with a purpose: keep in your basket one of the pattern-books that has the alphabet in marking-stitch, and ask each friend to work his or her initials or name in some bright color, enclosing it with a contrasting one."

Peggy.—"His or her?"

"Yes," I said, "the average boy or man would be able to do it, I know; and when completed, you would have an autograph cushion, full of interest, and association, and fun——"

Susie.—And feathers!

Bessie.—Or, better still,—since, whatever we are, let us be educational,—make it historical.

Peggy.—How?

Bessie.—Let your friends, and your scholars, too, each work a *date* thereon, of some historical event of interest. While she is doing it, she will hear and answer so many questions from lookers-on that it will be as good as a history-lesson.

Peggy.—Better! the fact related will be literally stitched into the memory.

Bessie.—Then as you lie, dreamily, upon the soft pillow, 1492 will recall the grand figure of Columbus, landing; 1776 will rouse your patriotic memories; 1630 will carry the Boston girls back to Boston's beginning; 1483 will speak of the baby Luther, and 1607 will tell of——

Peggy.—The infant Jamestown.

Susie.—Good! let's do it. Our friends will like it; it will enliven a rainy recess for the scholars; it will, as you say, be as good as a history-lesson.

Peggy.—And ever so much more sensible than a "crazy-cushion"!

Myself.—Yes, indeed; there is a "method in this madness."

M. B. C. S.

OUR NOTE-BOOK.

In presenting the first number of the second volume of the PRIMARY TEACHER to our readers, we would return our grateful acknowledgments for the generous patronage extended to us during the first year of its existence, and pledge our best efforts for the future to make the PRIMARY TEACHER a guide and inspiration to the noble band of teachers of the young children of America.

It will be our aim to present the best practical methods of the most experienced and successful educators in this department of school work. The best talent of the country has been secured, to present the fruits of ripe experience and observation upon the entire range of topics taught in these schools, where the foundations are laid for successful mental and moral culture. In its pages, during the coming year, we hope to furnish such instruction as will enable the intelligent primary teachers to better adapt their teachings to the wants and capacities of their pupils. To this end we cordially invite all to aid us by suggestions, by queries, and by contributions of processes and methods which they have tried and found useful in their several fields of labor.

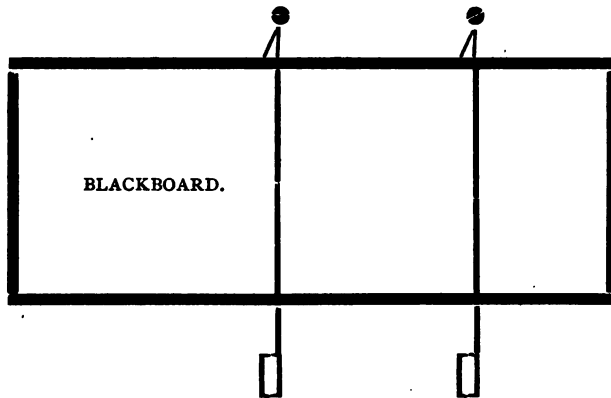
No grade of school work out-ranks that of the primary teacher. It is second to none in dignity or honor. None requires more intelligence and wisdom in its faithful performance. Fellow-teachers, as you enter upon your duties after a season of rest and change, we tender you our hearty sympathy, and hope to stimulate your courage, and arouse you to nobler purposes in the performance of your responsible and often perplexing daily duties.

“Remember the homes where the light has fled,
Where the rose has faded away;
And the love that glows in youthful hearts,
Oh, cherish it while you may!
And make your school a garden of flowers,
Where joy shall bloom through childhood's hours,
And fill young lives with sweetness.”

The position of the teacher of little children is second only to that of the mother, in its opportunities for sweetening the life of the young. In all of our primary schools are more or less pupils who need the loving look, and the gentle, winsome word that falls sweetly on the ear of the cheerless and unfortunate. The intellectual development begins as soon as the senses of a child come in contact with the material world; so also does the culture of the finer and delicate emotions of the heart. Children in the best conditions crave sympathy and love; and how much more do hundreds of those from homes where all is cheerless and dreary need the influence and guidance of teachers, who can blend their sympathies with the young lives they are brought in contact with, in their relations in the school-room. Fortunate is that teacher

whose temperament and natural inclination leads her to love the society and association of children; who can enter into their feelings, and who can wisely chide and kindly praise their conduct. Important as are the labors of a teacher in the training of the mind, vastly more useful is it to fill young hearts with sweetness, and crown their young lives with the blessings of truth and love.

We have tried many different kinds of erasers, but like best one invented by one of our primary teachers. She procured a sheep-skin at the butcher's cut it in pieces five inches square, folded them in the middle, attached a string and hung them thus:



They are always in place, noiseless, and inexpensive. If the skin is dirty, the chalk will soon cleanse it.

D. S. WILEY.

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THE PRIMARY TEACHER.

VOL. II.

OCTOBER, 1878.

NO. 2.

FIRST LESSONS IN WRITTEN LANGUAGE.

BY PROF. S. S. GREENE.

I.

What are they? First, let us see what they are *not*. They are by no means the *first* lessons which the child should receive. He needs lessons on common matters; lessons in which he shall tell orally what he knows about them, and be told many interesting things which he does not know; lessons, in short, which shall bring him into agreeable and confiding relations to the teacher. They are not lessons in *letter-learning*; yet letters are in them, and letters are to be made, noticed, and used every hour of the day. If he can make the letters and not eventually know them, he will disprove the maxim that *doing* is *knowing*. They are not lessons in *spelling*; yet spelling, that is, letter-combining,—more accurately, word-making and word-recognizing,—constitute the staple of his work. If he can write, “The crow is black,” and not spell every word, he may well stop and take lessons in spelling. No word can be made without spelling it; no word can be made and applied without knowing it. They are not lessons in *sentence-making*; yet sentence-making, that is, thought-expressing and thought-receiving by means of sentences, will always involve the two essential processes in learning the written language.

They are lessons in *telling* and *being told* by the use of written words. A lesson is an intentional employment of means by the teacher to reach a proposed end with the child. A well-conducted lesson moves toward that end in the most direct way possible. It fixes the attention of the pupil predominantly upon the end, and withdraws it almost wholly from the means. Nature requires the child blindly to go through many complex and difficult processes to reach important ends, and leaves a distinct knowledge of these processes to be evolved as a matter of

philosophy at a later period. Letters, word-making, word-recognizing, sentence-making, and sentence-recognizing are all *means* to the grand end of giving forth and receiving thoughts by means of written language ; but their many and complex processes should not at first be obtrusively displayed, although they should be gone through with again and again, till they become practically familiar. Written language as an instrument, not as a philosophy, is what the child needs. His mind is filled with delight so long as he feels that he is to *tell something* when he writes, or is *to be told something* when he reads. But all interest ceases when he is made to turn the means into ends, and give attention to mere processes, even though he will most cheerfully go through with them,—nay, become familiar with them,—so long as they are but aids to express his thoughts. Thus mastered, written language becomes a possession, with all its wealth of philosophy, its grammar and rhetoric disguised and laid away for future use.

The following illustration will show how the work is to begin :



— — — *ox.*

— *the ox.*

See the ox.

The teacher calls the attention of the class to the picture. She leads them to distinguish between the real object and the representation of it by the picture. The class are then made to understand that the word *ox* in a similar way represents the object, and that by making the word on their slates they are telling what they saw without speaking a word. The children are encouraged to do it, and to keep on doing it. Their interest is awakened,—a vital point gained. The next time they can write *the ox*. They know nothing of letters, but understand what they are expressing by the *marks* which they make. Very soon they write, *See the ox*, and thus express a complete thought in a way, to them altogether new, and yet one which will be always practicable. Now that they have mastered this simple idiom, they have the means in their power to tell something, by this new method of expression, of all the objects about them. They may write, *See the cat* ; *See the dog* ; *See me*. They are of course unable, intuitively, to write the word representing the new object. Just so it was a few years ago they were unable to speak it ; and just as the mother then spoke it and the child repeated it after her, so now the teacher writes it and the class write and rewrite

it, till the written form becomes as familiar as did formerly the spoken. At every step they read what they write. They read and write together, thereby learning one process as they learn the other. They hold, and impress upon the memory everything which they learn to make.

The way is now open for constant additions to their means of expression. Any teacher who tries the method, and catches the true spirit of it, will never return to the old.

QUESTIONS ON THE GLOBE.

BY JOHN SWETT.

II.

SECOND LESSON.

1. In what direction is the North Pole from the South Pole?
2. The South Pole from the North Pole?
3. The North Pole from the Equator?
4. The South Pole from the Equator?
5. North America from South America?
6. South America from North America?
7. Europe from Africa? Africa from Europe?
8. Asia from Australia? Australia from Asia?
9. In what direction is North America from Europe? Europe from North America?
10. Europe from Asia? Asia from Europe?
11. South America from Africa? Africa from South America?
12. Which is the larger, Asia or Europe? Africa or Asia?
13. North America or South America?
14. South America or Africa? Africa or Australia?
15. Which two are shaped alike?
16. What is the southern point of Africa named? Of South America?
17. Point out and read the names of four large islands between Australia and Asia.
18. Which is the largest of these?
19. Find out the place where North America and Asia come nearly together: what separates them?
20. Which is the largest ocean?
21. Which is the longest and narrowest?
22. What small ocean around the North Pole?

THE KEY-NOTE.

BY MRS. LOUISA P. HOPKINS.

As I carried in my mind the theme of this paper, my eye met a paragraph in the September TEACHER, which is so forcible and concise an expression of what I feel to be the *motif* of my "experiment in teaching," that I might use it as a text for this, my last explanatory essay: "The object of education ought to be to develop in the individual all the perfection of which he is capable."—*Kant*. As the Delphic oracle instructed Cicero to "follow Nature, and not take the opinion of the multitude for his guide," so, more and more, do intuition and experience say to the teacher of children, "Attune your ear to the whispers of Nature that you may discern the secret of education."

As a mother, I am most concerned that each child in the embrace of home shall receive from me what it needs for its physical, mental, and moral development. There is great diversity in this small circle; a difference of temperament, of tendencies, of tastes, of natural powers, and natural wants. I must administer to each, adapt myself to each, meet each on its own track. So in a school, the teacher must be as the mother to desire and provide for each one; she must discern the native stamp of the individual pupil, the character of its organization. When she is thoroughly acquainted with the child, has drawn near to it in an atmosphere of loving appreciation, and placed herself *en rapport* with its intrinsic being, then she is prepared to teach it, and her teaching on that footing will be not merely the work of the recitation-hour, nor of some departments of instruction, but a deep influence acting everywhere, whether in school or out of school,—acting, as I can bear witness, through the whole life-time of that child, and the subject of a life-long gratitude.

Nature emphatically forbids me to try the mechanical process, which treats children in the aggregate and seeks to produce a dead-level of uniformity in the school; Nature warns me from merely conventional ruts, and unthinking mannerisms. My mother-heart knows better than this. Do I want my child made like every other child? No, a thousand times! Let her be herself,—trained, developed, ennobled, but always *herself*; her individuality perfect, her identity complete; for though millions of children arise in the land, there will never be another like this one. I want to see her face glow with the radiance which can be lit on no other brow, and her soul dressed in the beautiful garments which were prepared for her from the foundation of the world.

Let those who teach her consult the oracle of her nature, discover the hints within her as to what sort of woman she should become, never lose sight of her in the crowd nor confound her with her neighbor ; but keep her undistorted, uncramped, *ungraded*,—her being wrought upon according to God's pattern for her alone. This is what I ask for my child, and therefore what I demand of myself as the teacher of some other mother's child. Her child is as unique as mine ; I must make no encroachment on its ideal individuality, nor attempt to trim and fit its original powers to an unyielding standard. The school of the rule-and-plumb is a machine-shop ; with its constant measurements and tests, its ranks and examinations, it grinds down these clear-cut crystals of mind into a dead mass ; it stops to pour all the brains within its reach through a weekly sieve, till all distinctive qualities are lost, and not one of the fine units can be distinguished from the still disintegrated whole.

Why is it thought necessary to know and exhibit the comparative progress and attainment constantly ? Is it possible for us to put one mind so by another as to decide "this is higher," "that is lower" ? Brain-power has too many outlets and modes of growth to be subjected to such crude valuations. I will have no comparisons made among my children. I will allow none in my school ; the only relative test I will put is the test of conscience,—Do you rank well in the scale of your possibilities ?

In a small private school, such as has been discussed in these papers, there is perhaps an unusual inequality in powers and attainments. It often happens that a child who is peculiar, or who has had an exceptional course of training or want of training, one whose health requires singular care, or whose education has been from some cause irregularly carried on, is placed in such a "select" school. The class, thus made up of difficult and heterogeneous elements, can hardly be treated as a whole, and yet, in externals, it must be to some extent a unit ; but with the subtle insight and magnetic forces which the teacher, as well as the physician, requires and must be able to command, we must treat each mind as distinctly as a skillful physician would treat each separate patient. We must perceive and appreciate the instant want and difficulty in each case, and with imperceptible and sometimes unconscious skill keep each mind supplied and alive. Yes, let us keep each mind *alive* before us,—breathing vitalizing air from the realm in which we are acting as guide or priestess, and then indeed we are doing our whole work as teachers. If I try to awaken in each child within my keeping the activities of which it is capable, develop the gifts with which Nature has endowed it, round out and perfect the being in its individual beauty, finish the typical design and assist the creative purpose in the formation of that soul, what more absorbing interest or responsibility can I

assume? If I appreciate it, I shall bring all the enthusiasm and sympathy of my nature, as well as all the attainments of my life, to bear upon it.

And as in the educational economy of Christianity we find a most exact model for such a method,—the Teacher having secret sympathy and power with each disciple,—so is it not possible that the parallel may be extended; and even in our far-distant following of His ways of working, the phenomenon of seeming miracle may still present itself,—miracle, which is only the normal result of a deeper understanding with Nature; results which, for mere mechanical and superficial methods are simple impossibilities?

A WORD TO THE PRIMARY TEACHER ABOUT MUSIC.

BY W. S. TILDEN.

II.

I am glad to see that you have been so successful in your attempts to get your little ones to imitate a sound of given pitch; almost all can do it now, especially after one or two trials. Even burly little Tim, when he heard the other children, one after another, taking the pitch, put up his hand to try, and actually raised his voice the greater part of an octave toward the right point.

I perceive that you are a person of tact, and know how to come at your pupils so as to secure their interested attention. While you give them all the freedom they can use without abusing it, you are not one of those who fondly fancy that they are conducting affairs on some high and improved model, simply because there is habitual disorder and inattention in the room. The children are therefore kept in proper position for singing while the exercise lasts, and give heed to what is said by the teacher, doing at once what they are asked to do. You can hold your class, and so will be able to do good class-work.

One thing we notice now, that many fall back into their old habit of singing out of tune when we try to sing a song, though they can take the pitch pretty well when we are making a specialty of it. That fact serves to point out our way. We shall gradually leave the song-singing as we have practiced it, and substitute some exercises in which we can conveniently make pitch-taking a specialty. Something rhythmical will be introduced a little later.

We will now substitute the syllable *do* for the *la* that we have been using. Give the distinctive sound of *o* long, but not such a deep and over-strained *o* as will make the voices sound like blowing into an ink-bottle. Teach it to the class more by the sound than by the shape of the mouth, though it will be well to speak of that to individual pupils who need special correction. Now please do not think of *do* at all as meaning the pitch *C*, and so lower the voices down to it. *Do*, as we intend to use it, means simply the beginning of a tone-chain, at whatever part of the vocal compass it may be taken. We are about to commence forming such a tone-chain or "scale," and we shall start it at the pitch we have all along employed,—namely, *G*.

Therefore, this morning, after having sung the syllable *la* as usual, simply substitute for it the syllable *do* at the same pitch. This may be made an individual exercise in the same manner as with the syllable previously used, until the pupils can pronounce it at the specified pitch nicely. Then proceed to sing clearly before the class, without explanation or remark, the first two degrees of the scale, *do, re*,—asking the children all to try and do what they heard you do.

After this is accomplished, whether days or weeks are needed for the task, take a new step, and continue the tone-chain by singing *do, re, m* the pupils trying to imitate as before. When a reasonable degree of success is attained, add the fourth degree, *fa*; and later, *sol*. This will be far enough to carry it for the first half year, not only on account of the vocal compass, but also because these five degrees of ascent, with the many changes upon them employed in the exercises next to be considered, will present as much of this kind of material as the digestion will assimilate. It is not necessary to complete the scale at once. Neither is it well to stop long before reaching the fifth degree in the scale, on account of the natural relation between the tonic and dominant which takes hold even of the musical perceptions of a little child.

That in which you will most need the assistance of personal advice, or else of observation in some good school, is the proper use of the voice. Employ what is commonly termed "medium" voice. If the pupils use what is called "chest" tones, these exercises will seem to be too high; and in that case the effect will be disagreeable and injurious. Precisely to avoid this "chest" quality, experience has decided to commence at a pitch properly above the "chest" range.

I am glad also that you do not leave this matter of taking the right pitch to guess-work, but have wisely provided yourself with a *G* pitch-pipe.

HOW LINA LEARNS TO READ AND WRITE.

A pretty story for industrious children.—First Day.

BY FREDERICK FROEBEL.

[Translated by Mrs. Charles Nagel, St. Louis, Mo.]

Lina was a little girl about six years old, who was fond of busying herself independently ; with her own simple playthings, her blocks, tablets, and sticks of different shapes and colors, she could make many beautiful things. She could combine sticks, strips of colored paper, and other material, in various pleasing ways, and in many other ways could form pleasing things. She was even able to make some of her playthings, and these she liked best of all.

Lina caught a ball well when it was thrown to her, and in this exercise had gained much skill and ease in the position of her body and in the use of her limbs, so that she did not often let anything fall from her hands, or knock things over which might be in her way. Lina could also sing many pretty songs. Many of the games which she played she could accompany by little songs, which made her love the games much more, for these songs taught her all about what she was doing, and then she was not obliged to disturb her father and mother continually to ask them questions.

So Lina was always busy and happy, never bored and never cross ; her constant cheerfulness made her the joy of her parents and a model for all little children who wish to give their dear parents pleasure and be happy themselves in well-arranged work and play. Lina was with her parents nearly all the time, and played quietly near them. One day she noticed that her father received a letter which made him very glad, and that very soon after he sent away another in answer. She turned to her mother, who was in the room, and said, "Give me some paper, dear mother, please ; I want to write a letter, like father !"

"Little children such as you, dear Lina," said her mother, "cannot write like father, and cannot write on paper at all : their little fingers are too weak to hold and guide a pen or pencil. But I will show you how you can place little sticks so as to form letters and words, and this is one way of writing." So said the kind mother to little Lina, who begged her again : "Dear mother, teach me ! But will other people be able to read what I write this way ?"

"Let us try, my child. Here I have the sticks, and this smooth dark table looks as though it were made for us ; the clean white sticks will look very nice on it."

"But do you know," said Lina's kind mother, "when father sends away a letter he always writes his name at the end of it, and above it, at the beginning, he writes the name of the person who is to have the letter? So you must write your name first of all, or rather learn to make it with these sticks."

"Yes, dear mother."

"Well, what is your name, my child?"

"Oh, you know! my name is Lina."

"I do," said her mother; "but if we wish to write it, or form it with sticks, we must listen well and heed the various sounds which help to make it; then we must learn the signs for the sounds, which we call letters, and then place these letters just as we hear the sounds follow each other in your name."

So this thoughtful mother spoke to her attentive child. "Now, my daughter, speak your name slowly and distinctly, and notice well what sounds you hear, and then I will tell you what I hear." The little girl, anxious to learn, pronounced her name very slowly and clearly, —
* "*L-i-n-a*."

"I heard the sounds *i* and *a*," said the mother.

"Yes," said Lina, "I hear just what you do."

"Then in *Lina* we hear the sounds *i* and *a*. Now, child, take this stick and place it vertically before you (|). When you see the stick in this position say '*i*.'" The mother placed the stick in the same position again, and the child repeated the sound "*i*." "See," said the mother, "this vertical stick is now the sign for the sound *i*;" and, to practice the child, the mother placed the stick once more, and the child immediately said "*i*."

"Do we not hear another sound in your name?" asked the mother again.

"Oh, yes; the sound *a*."

"See," said the mother, "now I place these two sticks; I will let them meet at the top and connect them by a third, which is smaller, and which I lay horizontally across them (A). When you see this letter you must speak the second sound in your name." The mother took the sticks, placed them once more in the same position, and the child again pronounced the sound, "*a*."

Such happy times as Lina and her mother had together now! It was a pleasure to see them. Sometimes she placed the perpendicular stick (|) upon the table, then Lina would say "*i*"; then again she put down the three joined sticks, and Lina pronounced "*a*" clearly and distinctly. Then they changed their parts,—the child placed the sticks, and the mother spoke the sounds; again, the mother pronounced the sounds,

* The *i* in *LINA* is pronounced like the sound of *i* in 'police' (ee), and the *a* is like *a* in 'Eva.'

and the little girl found the right letter for each. Now both letters lay before them (I A).

The mother now asked her child, "Is your name only I A?"

"Oh, no; my name is Lina!"

"Then, my child, we want more letters to make your name. Come, tell me your name, once more, and notice well the movement of your lips and tongue: listen well, and tell me what you hear." The child did as her mother wished, and said slowly, "*L-i-n-a*."

"Now I will say it," said the mother; "you must listen very attentively,—*L-i-n-a*."

"Why, yes," said the child, "there are other sounds beside *i* and *a*,—the tongue makes them."

"Quite right, my child. Now listen again; before the *i* I will place the sign for the sound which you hear before *i* (L I). Now it is *L-i*; and before the letter A I will place the sign for the sound which you hear before *a*. This makes it N A. And, following each other, they make L I N A (*Lina*)."

So the dear mother taught her attentive little girl, and the happy child read her name many times, and wrote it again with her sticks. "O, how happy I am, dear, good mother, to be able to write and read my name! I thank you so much. But will father and uncle be able to read it?"

"It is almost noon; father and uncle will be at home very soon; then we shall see whether they can read what you have written with your sticks."

"I wish they were here now!" Just then they entered the room; Lina waited until they had greeted her mother, when she went up to her and looked up as though she meant to beg her for something. The mother understood, and led the father to the table, saying, "Father, see what Lina has done!" The father looked and read: "*Lina*." Why, child, you have made your name,—you can write your name with sticks!" Then her uncle said: "I must look. Yes, it is true; I see '*Lina*' written with sticks!"

Everybody was happy. "But," said the father, "I must see you do it. I will take up the sticks, and you must place them again."

"Yes, father," and she wrote again (L I N A).

Her father and uncle then pointed to the letters, and Lina spoke the sound of which each was the sign; then *they* spoke the sounds, and Lina made the letters. And all were as happy and merry together as possible.

But the mother said: "Children, you are forgetting your dinner; the dishes are getting cold." As they were taking their seats at the table, uncle said: "Your dear mother takes care of us all: she helped you so

much, and now she remembers not to let the dishes grow cold! To-day, Lina, you have made us happy by writing and reading your name; to-morrow you must learn to read and write the beautiful word '*Mutter*' (Mother).

"You are very good, uncle," said the child.

The dinner was as bright and happy as though it had been a birthday party.

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

II.

To-day call the attention of the class to the lesson of yesterday; repeat the whole of it, and see that each one remembers the main features of the lesson. It is only by repeated effort on the part of both teacher and pupil that this can be fixed in the mind of the pupil. Now draw upon the board the picture of a dog.

Teacher.—"What is this I have drawn?" *Ans*.—"A dog." Give an illustration of calling a dog, or of driving one out of the room.

Teacher.—"Can we do this to this dog on the board?" *Ans*.—"No, ma'am; it is only the picture of a dog."

Teacher.—"Well, we will now write its name upon the board." We then write *O*. I inquire of some one, "Is *that* letter the name of the picture?" *Ans*.—"No, ma'am."

Teacher.—"Well, I will prefix a letter," taking *D* and showing its power as a *consonant*. "Another letter is needed to spell the name, so we add *G*," and show the class that *G* has the same sound as a consonant that *D* has.

And now, after we have completed the word, proceed to say something in a sentence about a dog. Allow the scholar who has been the most ready with answers to suggest the first *sentence*. She says, "I have a dog, his name is *Nero*." Now we can make a very fine exercise in the different sounds of *O* in the words of this sentence. Require each member of the class to give a sentence with "*Dog*" in it. One will say, "I have a brown dog with long ears." Another will say, "I saw an old dog when I was coming to school"; and so on.

We find that, very readily, we can have an abundance of material to illustrate with, and step by step we must go on. We have accomplished

much in two lessons in the *pleasant use* of the voice, in pronouncing *O*. Be sure each lesson is given in a sweet, loving voice by *the teacher*, and the little ones will soon *catch* the same tones and be able to examine the letter *O* in the *high* and *low tones*.

Teacher.—"Let us now see if there are any other sounds of *O*. Listen to me: John, come in!" speaking in a loud and clear tone of voice, as if calling John in from the yard. Again (very softly): "*Flossy*, step softly when you come into the room! Did the letter *O* sound just the same in *both* names?" The answer will be at once, "No; one is loud, the other low."

Teacher.—"Well, we will call those sounds '*loud* and *soft*.' Why did I need to speak *John's* name so much more loudly than when I spoke *Flossy's*?" *Ans*.—"John was not so near you as she was."

Teacher.—"Very well; now we know that there are other needful sounds of *O*, and these are two of them. We will write other sentences combining the sounds high and low with long and short *O*," giving illustrations of the need of these sounds in order to make our language intelligible. Say to the class: "The vowel is that part of our *words* that make up language which *means something*,—viz., in this word *John*, pronounce the consonants *J-h-n*. Do they mean anything by themselves?" The answer will be, "No; we cannot even *hear any sound*!" Now give the *O*; show its power as *high* and *long*. We could make it to be heard a long way off, yet we need the combinations of the *vowel* and *consonants* to make up the word. Take the words *come*, *go*, and others showing the power of the vowel in the expression of our ideas in words.

The sounds of *O* we have thus far considered are sufficient for the use of the class at present. The teacher needs to exercise great care in giving *apt* and attractive *illustrations*, and also she needs to be very careful that her own tones of voice are *very definite*, so that they can be clearly and easily distinguished by the pupils in the class. Nothing will be accomplished *only* by a repeated effort. Constant drilling will soon make an indelible impression.

Our next lesson will take up more of the vowels.

— It matters not how learned the teacher's own mind may be, and how well replenished with ideas, and how clearly he sees them; there is a power beyond this necessary, to produce copies of these ideas on the minds of others.—*A. R. Craig*.

HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

XI.

HOW TO GO TO SLEEP.

This is a question which I wish no readers of this journal might have need to consider, but that when the time arrives and they retire, sleep should come to them as readily and surely as to the healthy and weary infant. However, if tired Nature's sweet restorer has to be courted, how to do it effectually is worth studying. Something may be done beforehand in securing favorable conditions. The manual laborer, retiring with brain free, knows nothing after once fairly landing in bed. The difficulty with the brain-laborer is to get the brain free, or empty, of thought. Too often such person knows more after going to bed than before; bright thoughts come easily, perplexing questions solve themselves, brilliant projects are born, but not of sober reason, and they are likely to vanish into thin air in actual living.

Time, and some sort of diversion, between responsible work, study, or solid reading, and retiring will tend to empty the brain. Whatever diverts blood from that organ favors sleep. Sometimes a brisk but not fatiguing walk, bringing the blood to the external parts and to the extremities, helps. Increasing the circulation to the skin by a quick rubbing of the whole surface with a dry towel or the hands, is good; and if it can be done by an attendant, better. Riding or driving in the evening has a salutary effect. Baths may aid sleep, but space cannot be given in this number to a description of their administration, nor of the regulation of the dietary habits for the same purpose. But, briefly, the habit of taking the last meal (and eating nothing whatever afterward) some hours, say four or five, before retiring, is beneficial. Tea-drinking in the latter part of the day begets sleeplessness. Drug-taking of any sort to induce sleep is deprecable; the end thereof is wretchedness. Whatever is decidedly exciting either to the intellectual faculties, the emotions, or the passions, is unfriendly to sleep.

Absence of light, and pure air are promotive of unbroken and refreshing sleep. Even in mid-winter out-door air may be admitted to the sleeping-room, if not directly, through an adjoining room, by a slightly-opened window; the temperature being modified, if practicable, by artificial heat. The seclusion of all noise, and a bed to one's self, are desirable when convenient. However, things cannot always be had at the best, and, fortunately, there is a large element of adaptability in out

composition, enabling us to thrive on second or third-rate accommodations if we only have content therewith.

The best bed I know is a good hair-mattress upon a good wire-mattress ; and the poorest is of feathers. Pillows of hair, medium size ; day-garments all removed ; and, for cold weather, a warm gown,—wool or cotton flannel,—next the skin ; and, if need be, outside of it another flannel one. Of all causes of wakefulness, lying cold is about the most disagreeable and harmful. To secure warmth, thickness of gowns is better than great weight of bed-clothes. But anything rather than lying cold,—jugs of hot water, a bed-fellow, even a feather-bed. The hour for retiring should be the same each night, and with persons who cannot readily fall asleep, I suspect it is well to allow half or three-quarters of an hour for settling up the last affairs of mind and heart. Being ready for sleep, take a comfortable position and persistently keep it. Turning, and tossing, and tumbling about rather increases nervousness than allays it. Resolutely holding yourself still, quiet, drowsiness, and sleep may steal over you in consequence. If not, then hold the mind still. It is possible to stop thinking. To do so may be very difficult for one not practiced in it. Certainly it is easier to let the thoughts run on automatically, where they will, till away into the small hours, may be. But this unprofitable thinking should be taken under control. Fix the attention closely, and instantly a thought starts out, stop it short. If you relax your watchfulness in the least, the first you know thought will be galloping off in a new direction. But be not discouraged. Though so weary you scarce have the courage to try, nevertheless do try ; by and by you will wake and find to your surprise that in that very effort you dropped off and have really slept. Then, without allowing the mind to become active, do the same thing again. This is my method.

One lady fixes her attention upon an imaginary small spot, a few inches in front of her forehead ; one repeats continuously, "He giveth his beloved sleep." Everybody has heard about counting one's self to sleep. Carpenter mentions the plan of gently rubbing some part of the body, and also that of fixing the thought on the act of respiration, mentally following the air in its course through the passages down into the lungs, and out again. I suppose the process in all these methods is really the same : by an effort of the will, the mind is taken off the subjects which have occupied it during the day, through holding the attention to some particular object. One writer gives this direction for inducing sleep : "Let the person breathe very quietly, rather deeply, and at intervals, but not long enough to cause the least feeling of uneasiness. In fine, let him imitate a person sleeping, and do it steadily for several minutes." To get up and stir about in the cool air, perhaps shaking up and making the bed, thus freshening it ; to rub or

bathe the skin ; to lay a wet napkin on the forehead,—any of these may be serviceable on occasion, though one would not wish to establish a habit of rising for these purposes. In truth, the better way is to secure such vigor and tranquility of the nervous system that no reason shall exist for resorting to any of these expedients.

Our Home, Dansville, N. Y.

LESSONS IN FRACTIONS.

[For a class beginning the subject.]

BY MORTIMER M. WARREN.

II.

1. Count by thirds from $\frac{1}{th}$ to 20.

Count by thirds from 20 to $\frac{1}{th}$.

How much is $\frac{1}{th} + \frac{2}{th} + \frac{3}{th} - \frac{2}{th} + \frac{5}{th} - \frac{2}{th}$?

How much is $\frac{1}{h} + \frac{1\frac{1}{2}}{th} + \frac{1}{h} + 1 + \frac{2}{h} + \frac{3}{h} + \frac{4}{h} -$?

How much is $\frac{1}{th} + \frac{2}{th} + 5 - 2\frac{1}{th} + \frac{1}{th} + \frac{2}{th} + \frac{3}{th} - 1\frac{1}{th}$?

2. How many thirds in 1? 2? 3? 4? 5? 6? 7?

How many thirds in $1\frac{1}{th}$? $2\frac{2}{th}$? $3\frac{1}{th}$? $4\frac{2}{th}$? $5\frac{1}{th}$?

How many times is 1 contained in 1? in $\frac{1}{h}$? in $\frac{1}{th}$?

How many times is $\frac{1}{th}$ contained in 1? $1\frac{1}{th}$? $\frac{1}{th}$? $\frac{2}{th}$? $1\frac{2}{th}$?

How many times is $\frac{1}{th}$ contained in $5\frac{1}{th}$? $5\frac{2}{th}$? 6? $6\frac{2}{th}$?

Divide by $\frac{1}{th}$ the following: $\frac{1}{th}$; $\frac{2}{th}$; 1; $1\frac{1}{th}$; $1\frac{2}{th}$; 2; $2\frac{2}{th}$.

3. How much is once a third? $2 \times \frac{1}{th}$? $3 \times \frac{1}{th}$? $4 \times \frac{1}{th}$? $5 \times \frac{1}{th}$.

How much is one-third times 2? $\frac{1}{th} \times 3$? $\frac{1}{th} \times 4$? $\frac{1}{th} \times 5$?

How much is $2 \times \frac{2}{th}$? $2 \times \frac{3}{th}$? $2 \times \frac{4}{th}$? $5 \times \frac{2}{th}$? $6 \times \frac{2}{th}$.

Multiply, by 1, the following: 1; 2; 3; 4; 5; 6; 7; 8.

Multiply, by $\frac{1}{h}$, the following: 1 ; 2 ; 3 ; 4 ; 5 ; 6 ; 7 ; 8.

Multiply, by $\frac{1}{th}$, the following: 1 ; 2 ; 3 ; 4 ; 5 ; 6 ; 7 ; 8.

4. Copy on your slate the following examples, and solve them:

| | | |
|------------------------------------|---------------------------|--|
| $1 \div \frac{1}{th} =$ | $\frac{1}{th} \times 1 =$ | $\left\{ \frac{1}{th} \div \frac{1}{th} \right\} + \left\{ 1 \div \frac{1}{th} \right\} + 3 + \frac{1}{th} =$ |
| $2 \div \frac{1}{th} =$ | $\frac{1}{th} \times 2 =$ | $\left\{ \frac{1}{th} + \frac{1}{th} \text{ of } \frac{1}{th} \right\} + \frac{1}{h} + 2\frac{1}{th} =$ |
| $3 \div \frac{1}{th} =$ | $\frac{1}{th} \times 3 =$ | $\left\{ \frac{4}{th} \div \frac{2}{th} \right\} + \frac{1\frac{1}{2}}{th} + 2 + \frac{1}{h} =$ |
| $\frac{1}{th} \div \frac{1}{th} =$ | $\frac{2}{th} \times 2 =$ | $\left\{ \frac{6}{th} \div 1 \right\} + \frac{1}{h} + \left\{ 3 \times \frac{1}{h} \right\} =$ |
| $\frac{2}{th} \div \frac{1}{th} =$ | $\frac{2}{th} \times 1 =$ | $\left\{ 3\frac{2}{th} \div \frac{1}{th} \right\} + 4 - \frac{2}{th} + \frac{1}{th} =$ |
| $\frac{3}{th} \div \frac{1}{th} =$ | $\frac{4}{th} \times 3 =$ | $\frac{1}{h} + \frac{1\frac{1}{2}}{th} + 2\frac{1}{h} + 3 + 4 =$ |
| $\frac{4}{th} \div \frac{1}{th} =$ | $1 \times \frac{1}{th} =$ | $\left\{ \frac{1}{th} + \frac{1}{h} \text{ of } \frac{1}{th} \right\} + \frac{1\frac{1}{2}}{th} + \frac{3}{h} + \frac{2}{h} =$ |
| $\frac{4}{th} \div \frac{2}{th} =$ | $2 \times \frac{1}{th} =$ | $\left\{ \frac{2}{th} \div \frac{2}{th} \right\} + \frac{1}{h} + \left\{ \frac{1}{h} \div \frac{1}{h} \right\} =$ |
| $\frac{6}{th} \div \frac{3}{th} =$ | $3 \times \frac{1}{th} =$ | $\left\{ \frac{2}{th} \times 5 \right\} + \left\{ \frac{2}{th} \div 2 \right\} + \frac{1}{th} =$ |
| $\frac{8}{th} \div \frac{4}{th} =$ | $5 \times \frac{2}{th} =$ | $\left\{ \frac{3}{th} \div 1 \right\} + \frac{1}{h} + \frac{1\frac{1}{2}}{th} + \frac{1}{h} =$ |
| $\frac{9}{th} \div \frac{3}{th} =$ | $3 \times \frac{4}{th} =$ | $\frac{4}{th} \div \frac{2}{th} \left\{ + \left\{ \frac{4}{th} \times 3 \right\} + \frac{1}{th} = \right.$ |

PROBLEMS.

1. John having a sheet of paper (show the *unit*, as you read this), tore off and gave away (show the third) a third of it, and wrote an exercise on one-half of the remainder: how much had he left?

2. Suppose he had given away a half of his sheet, and had torn off and lost a third and a half a third of it, how much would he have had left?

3. Now, suppose he had given away a half, and had lost a third, what would he have had left? $\left\{ \frac{1}{h} \text{ of } \frac{1}{th} \right\}$

4. Once more, suppose he had given away a half, and had lost a half a third, what part would he have had left?

5. Finally, suppose he had given away two-thirds, and had lost half of the remainder, what part would he have had left?

6. Mary has a piece of cloth (here show the *unit* again) which she is desirous of selling. She disposes of a half to Jane for 3 cents, and a third to Sarah for 2 cents; now, judging by the relative sizes of a half and a third (show them), do you *think* the price is fair to each?

7. Can you *prove* that the price is fair ; or can you *prove* that it is unfair ?

8. If the price was really fair, what ought Jane to have paid if she had bought the whole of it ?

9. A farmer has a field (show the *unit*); he sells a third of it for twenty dollars, and a half of it for thirty dollars (if necessary, show the halves and thirds): are the two prices fair, and what is the value of what he has left ?

10. Suppose he buys back the third for forty dollars, what ought he to pay, at that rate, for the half, if he wishes to own it again ?

11. Suppose, now, he takes the field which he has rebought, and sows a third of it to wheat, and a third and half a third of it to oats, and the rest to corn : how much of the field has he in corn ?

12. If the corn sells for ten dollars, what ought he to get for his wheat and for his oats, (supposing that he raised proportionately large crops, and that the market prices were the same) ?

13. Mr. Jones has a ship ; he sells a half a third to me for \$10,000 : what ought Mr. Smith to pay for a third of it ?

14. What ought Mr. Brown to pay for the remainder ?

15. What is the whole ship worth ?

16. She was badly damaged in a storm, and her repairs cost \$12,000 : what part of this amount ought each of us to pay ?

17. There is a farm divided up, lots each being half of a third of the whole farm : how many of these lots do I own, if I own a half of the farm ?

18. How many times could I sell a half a third of the farm ? How many times is a half a third contained in a half ? How much is twice a half a third ? How much is three times a half a third ? How much is six times a half a third ?

19. If I owned two farms of equal size, each divided into thirds, how many thirds would I have ? How many lots should I have in three farms, each farm being cut up into thirds ?

20. I have bought a farm of 60 acres ; if I sell you a third, and Mr. Smith a half a third, what part have I left ? How many acres has Mr. Smith ? have you ?

21. I have a basket of apples, and after giving a third to you, I divide the remainder equally between Mary and John : what part has each ?

22. Now, supposing the number of apples in the basket to have been 45, how many has each of us ? What is a third of 45 ? What is two-thirds of 45 ? What is three-thirds of 45 ?

23. If the number of apples in the basket had been 81, how many would each have had ? What is a third of 81 ? What is two-thirds of 81 ? What is three-thirds of any number ?

OUR "HOME CLASS."

BY MRS. R. R. BIRD.

VI.

THE FRENCH.

Perhaps another year, as our expenses will probably be less, we may be able to engage the services of a French teacher for two extra hours during the week, to devote to French conversation. "What! French conversation without their first studying French?" Yes; our children are going to learn French the same as they do English,—by imitation and habit.

The teacher (she must speak *good* French) will sometimes join us in our walks, and talk to the children about natural objects, and sometimes she will spend the hour in the room, playing games with them, or going through regular exercises of teaching them words and simple sentences.

"Did you ever note how a baby learns to say just the words it hears every day, and then little sentences, choosing always the prominent words, and skipping over the *buts* and *ifs* and *ands*? and in how short a time it learns a whole language! So with our little scholars. They will go on step by step, becoming familiar with the French sounds, and eagerly interpreting the teacher's meaning by her gestures, until by-and-by they will talk French fluently, hardly knowing how they learned it. Afterward they can learn grammar and translation; but those are higher steps. Have you ever met those who have studied French several years, and yet were not able to converse in it? Well, the trouble was, they began at the wrong end.

"But how about English grammar,—do you not teach that?" Of course we do; but not from a book. We teach them to *speak grammatically*. If we hear incorrect expressions, we write them on the black-board, draw the attention of the children to them, and explain why they are wrong. This, we think, will foster a habit of correct speaking, and give them an insight into a practical understanding of the study hereafter. But for scholars to learn the rules of grammar from a book in the grammar school, after the habit of incorrect speaking has become confirmed, although better than not learning them at all, is a great waste of time and energy on the part of teacher and scholars. It is not the most *economical* method.

We shall not soon forget what a friend once told us of her experience

in learning the list of pronominal adjectives: *each, every, either, neither, this, that, these, those, all, any, other, some, such, same, both, several, few, much, many*. It was a hard task for her, poor child. She could readily learn what she could understand, but to commit to memory nothing but words was almost impossible. The rest of the class had learned it, and been dismissed one by one, as they mastered it; but, like Casabianca in the reading-book,

This girl sat on that wooden bench,
From whence all but she had fled.

After studying it over many times, being sent back to her seat again and again, because she put 'those' before 'these' or 'every' before 'each,' she at last mastered it, and was allowed to go home.

"Yes," she said, "that learning by rote did me *so* much good! I know it strengthened my memory; for I not only remember the list of adjectives so I never shall forget them, but I can even now see in my mind the number of cracks on the floor between the bench and the bookcase in front of me, as my mind wandered for relief from repeating adjectives to counting cracks; and also the bright flowers on a brown ground of the teacher's dress. Yes; many events of major and minor importance are quite faded from my mind; but that list of adjectives, the little wooden bench, the cracks in the floor, the flowers on the teacher's dress, still stand out in glowing colors. Yes; it *must* have strengthened my memory! But "pronominal,"—what that meant, of course a child wasn't expected to know! I suppose the teacher thought I'd *grow up* to that by-and-by. Didn't we girls have a lovely time over its funny sound, when the teacher wasn't looking! We kept repeating it to each other, to see who could pronounce it right. First, 'twould be 'prononimal,' 'promonimal,' 'promominal,' and sometimes 'pronominal.' Some years after, when I happened to be translating my Latin lesson, I came acrost *pro* and *nomen*. With what delight my mind went back to my 'pronominal,' with all its pleasing (?) associations. Then it arose before me, clothed in its new meaning. 'Twas impossible now to say 'promominal,—'twas always 'pronominal'; for I had at last "*grown up*" to it!

This was twenty-five years ago. Although we do not imagine such an absurd method would be pursued now; yet we are quite convinced there is still a great need of an earlier attention to the habit of correct speaking, and a more practical application of the rules of grammar. If you doubt it, please take pains to pass one of our public schools, in which are represented the different grades,—Primary, Intermediate, and Grammar,—just as the scholars are dismissed. Hark! "Taint neither, now; you don't know nothin' 'bout it; so now, Mamie Jones!" Again: "Be you goin' to Nell Smith's party, to-morrer?" "I aint got no 'rith-

metic nor jography neither." But the like expressions multiply so fast as you proceed, that you involuntarily frown, and would fain stop your ears, as at discordant sounds in music. "My! my!" you say, "why *should* children who go to school talk in that way?"

The reason is, that most of them come from homes where the parents speak ungrammatically; their children, of course, contract the habit, and they in turn communicate it to the children of more intelligent parents, who frequent the schools. And so the evil becomes widespread, like a contagion; and no attempt is made to cure it until it reaches the Grammar school (or perhaps the last grade of the Intermediate bordering upon the Grammar), at which time it has become so "deep-seated" that in most cases it is incurable, and many times a great deal of skill, patience, and perseverance is required to eradicate it.

Now, how much time and labor might be saved by correcting the evil in its infancy. Yes; it could be met at the outset, and overcome in a great measure in our Primary and Intermediate schools. The attention of the scholars should be daily drawn, by examples on the blackboard, to those glaring errors which we so often hear from the lips of children. And that, not in a general way; but let the teacher, as soon as she hears an incorrect expression, make a memorandum of it; and when she has finished the exercise in which she happens to be engaged, let her put it on the blackboard, for the whole school to see. Then, without calling the name of the scholar who committed the error, let her say, "Attention, children! Just see what I heard one of you say a little while ago. Those of you who know how it should be corrected, may raise their hands." Let one of them attempt to correct it, and if she fails, let the teacher lend her aid, and give the reasons why, if they are such as can be understood by the scholars; but if not, let her make the correction, without giving the reason; for it is better to try to correct the habit without any explanation, than to befog their minds with words they cannot understand. Note every day, at the close of school, the long list of ungrammatical expressions; and as the days go on, see how the number will decrease as the children become conscious of their errors, and find themselves speaking correctly. This exercise may be made very interesting, amusing, and profitable to the children, by placing their modes of speaking in a ridiculous light, and by thus appealing to their sense of the ludicrous, make a deep impression on them, and render them more likely to correct themselves hereafter.

— They are never alone that are accompanied by noble thoughts.

A HYMN,

For the Dedication of a High School Building.

BY REBECCA D. RICKOFF.

Who reared so firm and true, these stately walls
Uplifting to the sky? Who sunk, so deep,
The broad foundation-stones on which they stand?
Twas Labor,—he of strong and helpful hands,
And slow and steady might. He piled the stones,
He set the beams, and placed the architrave,
And wide he “spread the roof above them.” Art
With Labor wrought, and with her skill touched here
And there the task on which he toiled, and made
The useful beautiful. And Science, calm
And clear-eyed, stood as mentor and kept watch
That fair proportions in all parts should give
Endurance to each pillar, arch, and beam,
And added strength and grandeur to the whole;
That every wise contrivance known to Health
Should enter into all the generous plan;
That noble windows, high and wide, be framed
To let the golden glory of the heavens
Flood all the ample rooms. And mightier still,
The powers of water, air, and fire she bound
To do her will,—the wild and roaring winds
From Erie’s chilly waste of waters blown
To temper with a kind and genial heat,
And send them, balmy as the breath of June,
And rich with health-sustaining power, to fan
The student’s cheek and feed his busy brain.
And Liberty, the while, kept vig’lant guard
That every door should open free and wide,
To let her grateful children all come in.
They come, the earnest-hearted and the strong;
Education, on the threshold, waiting stands,—
Education, mightiest ’mong the mighty powers,
Born of heaven when stars of genius shone,
Nurtured at th’ breast of sweet Humanity,
Strong with a glorious, ever-growing strength;
A Hercules to whom the sun-god, Light,
Has given the golden cup to guide his course
Across the ocean of the vast unknown,—
An immortal Hercules whose power is gained
In vict’ries over ignorance and wrong;
Kingliest of kings, high bearing in his hand

The bloss'ning sceptre given him by Truth,
 And wearing on his brow the laurel crown
 That grave Experience has bound for him.
 The light of love is in his gentle eye,
 Sweet words of help and cheer are on his lips,
 While from his tongue the precepts of the wise,
 And mandates kind, in varied accents fall.
 He takes the children to his loving heart
 And gently leads them upward to the hills
 Where Wisdom dwells,—Wisdom whose ways are ways
 Of pleasantness, and all whose paths are peace.
 They come, the earnest young, with warm, glad hearts,
 High hopes and brave resolves; with motives pure;
 With young ambition's pride, and faith of youth,
 They come, and on for years they still shall come.
 The hope and promise of our land, the pride
 Of every heart,—here shall they congregate
 When we are mould'ring in our graves. These walls,
 Grown dim with dust of years, mysterious
 With stains of time, shall still reverberate
 The student's busy hum and joyous strains
 Of songs we ne'er shall hear. Here shall they learn
 The things we long to know; here study hist'ry
 Yet unwritten, and read poets yet unborn;
 Here strange, new wonders of philosophy
 Shall see, of which we cannot even dream.
 The young, the earnest-hearted, and the true,
 God's blessings on them now and through the years
 To come. Be dedicated, O ye walls!
 And ye, O ample rooms and gracious halls,
 Ye welc'ming doors, and lofty windows kind,
 Ye shelt'ring roof and heaven-ward pointing tower,
 Be dedicated, even to the end,
 Unto the noblest service of the young!

WHAT THE ALLEGED WITS OF PARIS FIND TO SAY IN THEIR NEWS-
 PAPERS.—Merry college jest: "Your professor has given you some
 elementary instruction as to bodies?" "Yes, sir." "Very well. What
 is a transparent body?" (Silence that would reflect no discredit upon
 a Trappist or a deaf-mute). "Well, what is a transparent body? Don't
 you know?" "Of course I do; I recollect the words in the book. A
 transparent—body—is—is—" "It is a body through which you can
 see light. Now give me an example of a transparent body." "A lock."
 "A lock?" "Yes, sir; you can see light through the key-hole."

OUR NOTE-BOOK.

The clear, crisp, autumnal days which have given to the foliage a thousand tinges of beauty, should be improved by teachers of young children. Call their attention to the beauties of nature; encourage them to collect specimens of the many-tinted leaves for the adornment of their own homes and the school-room. The humblest home can be made a place of beauty, by using the colored leaves and flowers of autumn. Inspire them with a love for nature's fairest works, by walks among and talks about them.

One of the most cheering and hopeful signs of progress in the work of education is the growing interest felt in primary-school instruction. Not many years since it was held quite unimportant who taught this grade of schools, or what methods of training secured to the little children the rudiments of knowledge. But now the dignity and importance of this work is recognized as of the highest moment. It is seen that at this early period of the child's life, when the whole nature is confiding and plastic, tendencies may be developed which will bias the whole subsequent career; habits may be formed that will control the activities of the mind and the impulses and emotions of the heart for the whole life.

Little children are naturally observant, and the first teacher who wields an influence over them and secures their confidence and regard is in a position of the highest responsibility; she can mould them almost at her will. If she be unsympathetic, unjust in her demands of them, uneven in her temper and false in her exercise of authority, her work will yield fruit of the same unworthy character. A dislike for school and study may be produced by such a teacher of young children that never will be eradicated. On the other hand, if she has the natural tact and adaptation for such noble, responsible work, combined with the requisite culture and preparation, no language can express the incalculable power for good she wields. Every day of her life gives breadth and richness to her pupils' experiences in the pursuit of knowledge and happiness. No primary teacher can overrate the importance of her position, or labor in a field of usefulness where richer rewards for fidelity are offered.

One of the greatest dangers to which primary teachers are exposed in giving *oral* lessons is that of attempting to do too much. It is easy to make an "object-lesson" a meaningless, unprofitable sham,—a shallow device for superficial work. Any teacher who attempts to give a profitable *oral* "object-lesson" must have a clearly defined purpose, and use the objects to illustrate *principles*, not as specific subjects of instruction. The philosophical relations of objects to the purpose in view must be intelligently presented. If to train the pupil to observe, or to describe accurately, the full force of the exercise must be made to center around the distinct purpose in view.

To little children, "objects" are simply material things, to be looked at and

handled as curiosities; but to the teacher they become the means of teaching the child the *methods* of acquiring intelligence in the wisest way. Every day's exercise must contain some new elements to correspond with the principle to be illustrated. Nothing is more senseless than to repeat lessons and illustrations which the pupil's mind has outgrown; equally foolish is it to follow "models" of others. To be successful in this most difficult department of primary instruction, the teachers must study for themselves, master the philosophical relations, and by original methods turn the vague and aimless curiosity of the child, in viewing the objects, to a definite means of gaining power to investigate, and stimulate the desire to gain knowledge that shall be permanently profitable. The principles of science must be explained to the pupils in a clear and logical way; yet in language so concise and simple as to be easily understood. "Object-lessons," given in a haphazard way, are useless and often harmful as a means of mental discipline and growth. *Mere talk* about things is not giving *oral* instruction.

We have been gratified to learn from many primary teachers that their classes were able to spell accurately the list of words we submitted in the June number of the PRIMARY TEACHER. They were selected not because of their being difficult, but to indicate the class of words suitable to be used as *tests*. As errors in spelling become conspicuous only in writing or printing exercises, the drill should consist largely of written exercises.

The eye aids in learning to arrange the letters correctly, and the voice should be trained in securing distinct utterance by phonetic spelling, which belongs properly under the head of reading-exercises. In the lower grades it is useless to attempt to introduce rules for correct spelling which will materially aid the pupil. Later in the course of instruction it may be useful to introduce the rules for the use of prefixes and affixes, require the giving of synonyms, and teach the established forms of abbreviations, etc.

Our own preference would be to commence the writing of spelling-exercises in the script type rather than to teach printing; and select words that fall under the eye of the pupil in their daily exercises, from the reading-book, as a rule. We submit the following list of words for a second test-exercise; and shall be pleased to learn from teachers the result in their schools:

| | | | |
|-----------|-----------|----------|----------|
| Leather, | Style, | Shelves, | Plague, |
| Flies, | Crept, | Wealthy, | Meadow, |
| Cheese, | Shoulder, | Unless, | Enough, |
| Cousin, | Marsh, | Chicken, | Reason, |
| Verse, | Snatch, | Sweetly, | Trouble, |
| Caught, | Biting, | Shoot, | Tired. |
| Surprise, | | | |

We recognize with gratitude the generous patronage and stimulating encouragement we are receiving from all parts of the country, in our efforts to make the PRIMARY TEACHER a medium of great practical usefulness to teachers of young children. Instead of ten thousand monthly readers, we would like to number our friends by the hundred thousand; and this could be readily secured if the practical suggestion and plan of one of our earnest readers

could be carried out. One lady-teacher promises by her own influence and effort to secure a *new* subscriber for each month. This would double our list every month, if all our friends would adopt this plan, and carry the results of the ripe experience and the wise thoughts of those who contribute to our pages into the hands of those who need such aid. How many will adopt this happy suggestion?

In response to numerous requests, we name the following excellent reference-books, containing suggestions on topics connected with the instruction and management of primary schools :

- ✱ *Elementary Instruction and Object-Teaching*," by E. A. Sheldon.
- ✱ *Object Lessons*," by N. A. Calkins.
- ✱ *Graded Schools*," by William H. Wells.
- ✱ *The Observing Faculties*," by Warren Burton.
- ✱ *The Teacher's Assistant*," by Charles Northend.
- ✱ *Gleanings from School-life Experience*," by Hiram Orcutt.
- ✱ *Theory and Practice of Teaching*," by David P. Page.
- ✱ *Manual of School Methods*," by W. F. Richards.
- ✱ *The Teacher's Institute*," by William B. Fowle.
- ✱ *Primary School Manual*," by John D. Philbrick.
- ✱ *School Amusements*," by N. W. Taylor-Root.
- ✱ *Methods of Instruction*," by J. P. Wickersham.
- ✱ *Object Lessons*," by A. S. Welch.
- ✱ *Lessons on Shells*," by Elizabeth Mayo.
- ✱ *Lessons on Objects*," by Elizabeth Mayo.
- ✱ *Outlines of Object Teaching*," by William N. Hailman.
- ✱ *Primary Moral Lessons*," by M. F. Cowdery.
- ✱ *Child's Book of Nature*," by Worthington Hooker.
- ✱ *Child's Book of Natural History*," by M. M. Carl.
- ✱ *Learning about Common Things*," by Jacob Abbott.
- ✱ *Morals for the Young*," by Emma Willard.
- ✱ *Science of Common Things*," by David A. Wells.
- ✱ *Choice Extracts*," by Charles Northend.
- ✱ *Good Times* " (monthly), by Mrs. M. B. C. Slade.
- ✱ *The Training System*," by David Stowe.

Douglas Jerrold wrote thus pleasantly of child-life: "Blessed be the hand that prepares pleasures for a child, for there is no saying when and where it may again bloom forth. Does not almost everybody remember some kind-hearted person who showed him a kindness in the days of his childhood? The writer of this recollects himself, at this moment, as a bare-footed lad, standing at the wooden fence of a poor little garden in his native village, where, with longing eyes, he gazed on the flowers which were blooming there quietly in the brightness of a Sunday morning. The possessor came forth from his little cottage; he was a wood-cutter by trade, and spent the whole day at work in the woods. He had come into the garden to gather flowers to stick in his coat when he went to church. He saw the boy, and breaking off the most beautiful of his carnations, which was streaked with red and white, he gave it to him. Neither the giver nor the receiver said a word, and with

bounding steps the boy ran home. And now, here at a distance from that home, after so many events of so many years, the feeling of gratitude which agitated the breast of that boy expresses itself on paper. The carnation has since withered, but now it blooms afresh."

We send the PRIMARY TEACHER to the former subscribers of the *New Jersey School Journal*, as per our arrangement with C. J. Majory, Esq., the publisher of that paper. We trust that its patrons will find the PRIMARY TEACHER of great service to them in their work. It will be found to abound in wise practical suggestions, from those who are qualified to instruct. We extend a cordial greeting to our New Jersey friends, and trust that the acquaintance will be for mutual benefit.

The PRIMARY TEACHER will be sent to complete the unexpired subscriptions of the *School Journal*, and any person desiring to discontinue the TEACHER, when the date indicated on the wrapper shows that the time is out, will please notify us. Unless otherwise ordered, the PRIMARY TEACHER will be continued until ordered stopped.

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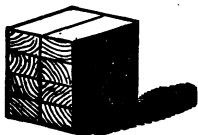
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THE
PRIMARY TEACHER.

VOL. II.

DECEMBER, 1878.

NO. 4.

FIRST LESSONS IN WRITTEN LANGUAGE.

BY PROF. S. S. GREENE.

III.

It was said in the preceding number that children should learn to write as a companion-exercise of reading. What! *write* before they have learned the elements of writing; before they have learned how to hold the pen; before they have learned the letters which they are required to write! Yes, all this! They began to talk before they had taken lessons in talking; before they had learned to explode the vowels, or articulate the consonants; before they knew anything of the elementary sounds,—not, however, before they had exercised the muscles employed in producing them. Nor is it proposed here to train muscles which have had no previous exercise. The cases are parallel; with this exception, however,—that the muscles called into action in writing have had a longer course of training, the intelligence is more fully developed, and the language as spoken is already familiar.

So much has been said, that the oft-repeated question, “When shall the children begin to write?” may be fully answered. The adequate answer is, they should begin to write just as soon as they begin to read. If they should not begin to read before some specified age, they should not begin to write before that period. But when they do begin to read, then should they begin to write; they should begin both processes together, and carry them on together. They might begin at the age of four, or even earlier so far as the processes themselves are concerned; but in most cases children, till they are five or six, can be better employed in interpreting what confronts their senses at every step, than in learning any process in written language.

The ordinary one-sided method of learning to read first, and to write at a much later period, is tolerated and adhered to because we have been “so brought up,” not because nature or the truest ideas of educa-

tion ever suggested it. It cannot be said, even at the earliest period named above, that the child is incapable of discriminating, imitating, or applying *forms* as signs of thought. Long before that he learned to discriminate, imitate, and apply *sounds* as signs of thought. But signs of *thought* they were directly,—not first signs of something else, and later, signs of thought. It is the philosopher, the analyst, who has created this unnatural order of things. He has thrust the results of his severe analyses upon the child at the very threshold, bidding him first learn letters as elements, and then put these together to form words. Later comes the teacher of penmanship to inform him that what he has called elements are no elements at all. Some letters are combinations of three or more elements. He must descend still lower to reach the bottom of this analytical process. Instead of leading into such a wilderness, all of which in due time may be explored with pleasure, nature at first regards nothing in language as elementary that is not at the same time significant. She bids the child recognize and make that which has meaning in it ; to all forms or processes subordinate to these she closes his eyes. In this way reading is recognizing meaning in written language, and writing is putting meaning into it.

Let the child become fully possessed of this as the fundamental idea of *reading* and *writing*, and the way is prepared for any number of side exercises, introduced for the purpose of perfecting subordinate steps. The teacher writes a word, *always for its meaning*, and then draws attention to the slope, the height, or the form of her letters as compared with the same already written by one of the pupils ; or, in the act of writing she utters the phonic elements, as if thinking out aloud a kind of secret guidance which she has in writing ; or, she names a letter just as if it were well known to all. None of these subordinate processes must be allowed to abate one iota from the root-idea of reading and writing.

Then the teacher has constantly to keep up these perfecting processes, counting the child as a beginner whether he is four years old or ten, and at the same time urging him to new conquests, both of words and idioms. Thus, let the new idioms be,—



Is this a frog ?

Do you see that dog ?

That is my dog.

This is your frog.

This exercise is similar to that given in the last article. Be sure that the children catch the characteristic meaning of such words as *this* and *that*, *yours* and *mine*, etc. Test their knowledge by having them give sentences containing these words. This will be an agreeable and valuable oral exercise. Such words as *may*, *can* and *must*, *shall* and *will*, should be treated in the same way, and the attention of the class should be called to those words which indicate the characteristics of the objects about which they write, as in the following exercise, by denoting some quality.

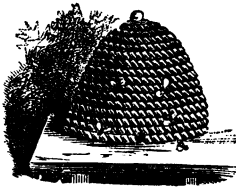


May I have that red rose ?

*No, you can not have the red rose, but
I will give you a white one.*

Shall we get some green leaves ?

A characteristic action or some mere incidental characteristic may be mentioned, as in the sentences in this next exercise :



Do you hear the bees buzz ?

Will they sting me ?

How many bees are there ?

There are one, two, three, four, five bees.

The class are now to weave into these idioms all the object-words they have mastered. To these should be added as many more as they can safely take. The reviews, which should be incessant, will soon make familiar all these words and idioms. They will soon become so familiar that they can be written from memory. The teacher encourages the children to recall and write anything they have learned.

— God blesses still the generous thought,
And still the fitting word he speeds,
And truth, at his requiring taught,
He quickens into deeds.

— *Whittier.*

LESSON FOR PRIMARY CLASS IN GEOGRAPHY.

BY MRS. LOUISA P. HOPKINS.

I

Teacher.—You each bought a globe, yesterday, and now you may hold it before you. Do you know what it is the image of?

Ethel.—This world that I live on.

Teach.—Yes; what is its shape?

Prescott.—Round, like this.

Teach.—I remember a verse I learned about it when I was a little girl; it began,—

“The earth is round, and like a ball
Seems swinging in the air.”

Suppose you were up very high in the sky, do you know what the world would look like? You must all look out to-night, after the dark has come, and you will see a beautiful great star in the west. This world might look like that to you, a very great way off; but if you were not quite so far, it would look big and round, with different colors upon it, soft white spots and wide bands about it, and bright places and great shadows here and there. What colors would it look, Ethel?

Ethel.—I guess the trees and grass would look green.

Prescott.—I guess the ground would look brown.

Teach.—Edith, how would the ice and snow look, and the water?

Edith.—White, and blue and gray.

Teach.—Yes; and great waving flames of red and yellow would burn at opposite ends,—the aurora streaming about the northern and southern sky; the winds blowing and the clouds and the air would look like bands and fleecy blankets wrapped around the world; the mountains would shine with the sunlight, and the valleys would look dark. If you came still nearer, what would you see?

Lulu.—The houses and the people.

Teach.—How would the people look? Did you ever go up to a very high place and look down, far down, to see the people in the streets?

Edith.—My father carried me all the way up the State-house steps to the dome, and I looked down, and the people,—Oh, it was so queer!—they looked like little specks, and they hardly seemed to move,—they crept slowly along; and the horses and carriages seemed as if they would never get anywhere, they were such dots and poked along so!

Teach.—So the people would look, as soon as you could see them at all, as you drew near the world, just as little bugs would look crawling on that globe, all huddled together in spots, which are towns; or creep-

ing on long lines, which are roads ; or disappearing in little humps, which are houses. They would seem to be at the bottom of a sort of ocean, which is all around the earth, and is the air. Louie and Nannie and Alfred used to race about the streets and play they were at the bottom of the sea, like the fishes. What do you suppose is in the inside of the earth ?

Prescott.—I know : it's fire.

Edith.—How did Prescott know ?

Prescott.—By the volcanos,—the fire spurts out of them. They are mountains with a hole in the top, and fire and smoke come out from the middle of the world,—I saw a picture of it.

Teach.—Fire is in the middle ; rocks and land and great waters are around it, and air outside of all ; and the fire and the land and water and air, with all the creatures and things that live in it,—all this is the earth. The people are on the land among the growing plants, which they feed upon, and at the bottom of the sea of air, which they breathe ; their bodies are a part of the earth, and whenever their souls go away they have to leave the bodies here to turn to dust, because they belong to the earth and can't get away from it.

Prescott.—I saw a skull and some bones in a box, and they were all brown and dirty.

Teach.—They were only changing back to earth to mix with it, and be ready to plant things in, on which other animals might feed and grow. That is pleasant, to have the dead bodies changed to pretty trees, or good things to eat ; I like it. The earth is the mother,—the mother-earth ! Is it standing still, Lulu ?

Lulu.—I think so.

Ethel.—It swings, you said.

Teach.—All twirl your globes around : that is the way it goes, with us all on it, faster than a train of cars ! You think you would fall off ; but the earth holds tight on to you. You go whirling and twirling into the sunshine and out of the sunshine,—when you are in it, you wake up and stir about ; when you are out of it, you lie down and go to sleep.

Edith.—How came we here ?

Teach.—The good God who made us arranged that all ! He made the earth for our home, and us for the beautiful earth, to live a while upon it,—perhaps a few years, perhaps nearly a hundred,—and then we leave here what belongs here, and go away to some other home He has made for us. Do you want to learn all about this home while you are in it ?

Lulu.—I do ; and about all the rest of the people who live here, too. Are they all alike ?

Teach.—You have seen the negroes ; perhaps you have seen Indians,

or Chinese people. Yes, you have. Do you see, they are all different in color, and in some other particulars? Some of them have lived in warm countries and some in cold; but the same sun shines on all, and they live on the same ball, and find out about things on it in very much the same way.

A WORD TO THE PRIMARY TEACHER ABOUT MUSIC.

BY W. S. TILDEN.

III.

With beginners, tune frequently seems to be less readily apprehended than time. There goes, at this moment, a merry young lad on his morning stroll, whistling "Marching through Georgia" so that we can, indeed, tell what he is aiming at by the movement, though he is perfectly insane as to the pitch-relation of the sounds. You have also found a notable example of this kind in your school-room. We have accordingly taken in hand that matter which required most attention, viz.,—pitch. But soon we must unite pitch with movement, and let the two work together in aid of musical development, as sunshine and rain in the growth of the flower.

As soon as the children can sing three degrees of the scale, they will be ready for the exercise which follows,—“Morning light.” The teacher should first commit this to memory, so that it may be sung with perfect readiness without the book; you will be at a disadvantage in teaching it, if that is not done. The little song may then be sung to the school, with all the words, a day or two before they are to commence imitating. Their attention having thus been called to it in advance, after singing their scale-lesson, give out the first two measures for imitation; then the next two, and finally the longer phrase of four measures. When they can imitate fairly, singing it thus in portions, sing again *to* them, not *with* them, the whole of the first verse. Then let them try to sing it after you. Do not be in a hurry to get the verse completed, but give time for growth. In a few days you will take up the remaining verses.

The movement in this, and in succeeding exercises, may be a little slower than in reading the words, but on no account so slow as to lose the force of the accentuation; *keep a well-marked accent.*

Morning Light.



- | | | |
|-------------------|----------------|-------------------------------------|
| 1. Morning light, | Morning light, | Chase a-way the shades of night. |
| 2. Now with glee, | Mer - ri - ly, | Let our hearts beat light and free. |
| 3. Sing and play, | All the day, | Out a - mong the blossoms gay. |

The next exercise, you will perceive, contains four degrees of the scale. Proceed as in the previous work, giving out four measures at a time. The movement may be a little quicker than in the preceding, and care must be taken to give it out with good articulation, and with a clear, yet pleasant, musical tone.

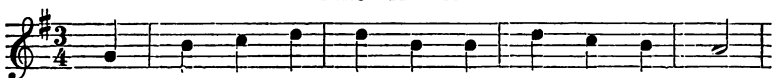
Mark! Hark! Hear the Song!



- | | | |
|----------------|----------------|----------------------------------|
| 1. Hark! hark! | Hear the song! | Now it echoes clear and strong. |
| 2. Up, up, | Up we go, | Where the mountain breezes blow. |
| 3. Sing, sing, | Children sing, | Let the green old forest ring. |

The little song of "The wind," which follows, embraces five degrees of the scale, and has a different accent. There are, as you know, two principal modes of accentuation pervading all music; there may be an accent in every *two*, or an accent in every *three* pulses. We shall now have the latter kind. Avoid explanation and all technicalities. The thing itself will be perceived by rightly using the words, and that is sufficient for our present purpose. Give out for imitation one line of words at a time. In the first line, "Which way does the wind blow," accent strongly "way" and "wind"; and in a similar manner mark well the accented words in the remaining lines. If the singing be too slow, the effect of this will be utterly lost, and the exercise will sound dull and drawing.

The Wind.



1. Which way does the wind blow, Which way does he go?



He rides o - ver wa - ter And o - ver the snow.

- | | |
|----------------------------|----------------------------|
| 2 | 3 |
| O'er wood and o'er valley, | But whither he cometh, |
| And over the height, | And whither he goes, |
| Where goats cannot travel | Nobody can tell you, |
| He taketh his flight. | There's no one that knows. |

A piece of music may commence with other than the key-note, *do*. In such a case the pitch is taken as usual, and the scale sung till the commencement-syllable is reached. In the following song, sing *do, re, mi*, prolonging somewhat the last; then sing the word "From" to the same pitch. A similar proceeding will be necessary whenever the dominant or mediant is used, instead of the tonic, as the starting-tone.

From the far blue heaven.

1. From the far blue heaven, Where the angels dwell,
God looks down on children, Whom he loves so well.

2 He will, like a father,
Give them daily bread,
To the end will keep them
Safe from fear and dread.

3 All ye little children,
Hear the truth we tell;
God will ne'er forget you,
For he loves you well.

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

IV.

We will commence our lesson to-day with an exercise of *consonant* sounds. Write upon the board the letter *l*.

Teacher,—"What is the name of this figure I have drawn upon the board?" *Ans.*—"The letter *l*."

Teacher.—"All the class pronounce it. Mary, how did you place your tongue and lips when you pronounced the letter?" *Ans.*—"I opened my lips and allowed my tongue to touch my front teeth."

Teacher.—"Very well. All the class please do as *Mary did*. Open the lips and allow the tongue to rest upon the upper front teeth, and breathe a sound. Now, do we give a name to this sound." *Ans.*—"No name; only *l*."

Practice this sound, showing that this can be varied a great deal. Use the scale of eight notes, or the gamut. Practice until the class has been able to fix well in the mind the sound of *l*. Now give it a *name*, "ell"; show the class that to name this sound you must use a vowel,

viz., the sound must commence at the back of the mouth near the throat, and that we do not get any assistance from the tongue *until* it is again placed, as we have just learned, against the *front* teeth,—then we have its *name*. Endeavor to be thorough in this lesson, and do not fail to make the *sounds all very pleasant* to the ear. We wish to instruct the child, as well as the older pupil, that the “*frame-work*” of the language we speak and read is found in the consonants. Giving as an illustration, the *frame-work* of a house, it is *essential*; no house could be built without it, but *this alone* would not *be a house*; it must have partitions and rooms finished within, before it is of use to us as a *house to live in*. So, on the other hand, show them that the rooms and furniture would not be sufficient for us as a house *without* the *frame* and its *covering*; then show them that the *consonants* are the *frame*, the *vowels* the *finishing* and *furnishing* of this structure which we call language, and which is the means by which we convey our ideas to each other.

We will now take a few moments for a reading lesson. Write upon the board, “Lucy, is not this a lovely little doll?” Call upon one of the class to read it; read it carefully yourself with a sweet tone, being careful to give *nice* tone and pronunciation to the letters, especially *l*. Allow the class to practice this for some time, or, at least, until *all* can give the *l* in a *clear tone*. Now omit the *l*; allow the class to read the sentence without it, and they will perceive at once that the *sense* as well as the *beauty of the tones of voice* are lost entirely without the letter *l*. Vary this lesson as much as possible. Show the class that we never give the *name* of *l* to the letter in *reading* it. We always call it *l* except where it is used in a word which is preceded by *e*.

A teacher told me, a few days since, that she did not see how she could teach *all of these things* to her class of pupils, when she did not understand them herself. *I do not see, either*, and I gave her this advice, “If you do not understand all about the sounds of letters and their dependence upon each other, to bring out the sense of the author, as used in his words, why lose no time in *being prepared*, as one cannot *teach well* what is not *well understood*.”

Before leaving this lesson I wish to say *of the lesson*, I think no letter of the alphabet has so much beauty and attractiveness in it as the letter *l*; and I would practice so long upon it, telling them why it is a lingual and not a labial, and showing the variety of its nice tones, that it *will become a favorite* letter and will be always *nice* spoken. In this series of articles I can only *touch* upon many of these topics, but I trust my effort will be respected as one made entirely for the benefit of the teacher, and will be the means of assisting teachers to be more thorough in their work of teaching the *sounds* of the letters.

HISTORY FOR THE LITTLE FOLKS.

BY LU. B. HENDEE.

The object of teaching this branch in the primary grades is more to create a love for the study,—thus preparing them for future work,—than to impart a critical knowledge of the subject. In so far as it can be made interesting, it can be made instructive. Thus far should it be taught, and no farther. Young pupils, and we might add grown-up pupils also, always take a deeper interest in that which is presented to them in the form of a narrative than in any other way. They are always ready to hear a “story,”—no trouble to keep order then ; it is something in which they are interested. “Fact is more wonderful than fiction,” and History stories can be made as interesting,—if not more so,—than imaginary ones.

Last year I was required, for the first time, to teach History to primary pupils, having a school with an average of more than sixty, their ages ranging from six to eight. I thought it was an absurdity,—almost an impossibility,—and how to commence, or what to do, I did not know. But thanks to the PRIMARY TEACHER ; following the hints given in the October number, 1877, about Columbus, and in the December number of the same year, about De Leon, I succeeded finely. After telling them the stories of Columbus, De Leon, Balboa, De Soto, Captain Smith, Henry Hudson, William Penn, and others, somewhat in the manner suggested by Professor Anderson,—pointing out the principal places mentioned on the map,—I would question them the next day on the lesson, and have *them* question me. Their *questions* often tested or showed their knowledge of the subject better than their *answers*. Sometimes they would take turns in telling the story in their own language, being criticised by each other on points left out. After having the stories in this manner we would have reviews, by abbreviating the stories, letting one or more pupils personate each character. I wrote the stories on little slips of paper, giving them to the scholars to take home, telling them to get some one to read it to them, and see how much of it they could say the next day.

A few examples will illustrate. Taking the story of Columbus, something like the following would serve :

FOR THE BOYS.

My name is Columbus. I was born in Italy, and married in Spain. I was a great sailor. I discovered America in 1492. I also made three other voyages.

FOR THE GIRLS.

My name is Queen Isabella. I aided Columbus, the great sailor, when he wanted to go on a voyage of discovery. He discovered America in 1492. He made three other voyages, and died in prison.

Take the story of De Leon, and write,—

FOR THE BOYS.

My name is De Leon. I lived on the Island of Porto Rico. I started to hunt the "Fountain of Youth," and discovered Florida in 1512.

FOR THE GIRLS.

My name is Mrs. De Leon. I stayed and governed the island while De Leon went in search of the "Fountain of Youth," in the year 1512, and discovered a land covered with flowers, which he named Florida.

The story of William Penn, write,—

FOR THE BOYS.

My name is William Penn. I was a Quaker. I founded the State of Pennsylvania in 1681. I also founded a city and named it Philadelphia, which means "brotherly love."

FOR THE GIRLS.

I will tell you of William Penn, the good Quaker. He founded the State of Pennsylvania in 1681. He paid the Indians for their land, always treated them kindly, and never had any wars with them.

The little ones take quite an interest in this exercise. It is well always, to tell some peculiar fact about the principal character of the story,—as De Soto, buried in the Mississippi; Balboa, burned to death; Captain Smith, the adventurer. It makes them acquainted, as it were, with an individual.

QUESTIONS ON THE GLOBE.

BY JOHN SWETT.

FOURTH EXERCISE.

1. Find a sea between North America and South America.
2. Put your finger on a sea between Europe and Africa: name it.
3. Point out a sea south of Asia.
4. Put your finger on a sea north of the island of Borneo.
5. Find a sea between Asia and the Japan Isles.
6. What long and narrow sea is between Africa and Asia?
7. Find a sea north of Australia.
8. Find a great gulf south of the United States.
9. Find a great bay north of the United States.
10. Put your finger on a great bay south of Asia.
11. Find a gulf west of Africa near the Equator.
12. Find and name any other bay, gulf, or sea that you can.

TEACHING READING.

BY MISS E. P. PEABODY.

My method of teaching will prove a most desirable introduction to any series of readers. For in itself, it does not go into *the art* of reading *with expression*, like Monroe's series for instance; but is the best preparation for it, inasmuch as it enables children to deal with words rapidly and intelligently, as material for written expression, from the first. Indeed, it makes it possible to write the whole English language *phonographically*, by means of a slight pointing of our present lettering.

First, I teach the old Roman utterance of the letters, which was invented to write the Latin language, and which was for that, of course, a perfect phonography:

- a*, short and long, as in *māmā*.
- e*, short and long, as in *bet* and *fête*.
- i*, short and long, as in *pristine* and *mariner*.
- o*, short and long, as in *pöstpöne*.
- u*, short and long, as in *Zülū*.

By so doing, I have the power of writing phonographically the bulk of English syllables, and several thousand whole words. I begin by making, letter by letter, some of these words in print-form on the black-board, for the children to imitate on slates, until I have strongly impressed on their memory the form with the association of the one original sound with each. Then I let them take and pronounce at sight the words I have collected in my first Nursery Reading-book,—(which constitutes the First Part of my New Primer).

In order to make these words interesting, I make an object of each, when it is written on the slate, by letting the children put it *viva voce* into some sentence which shall associate the meaning of the word with the form. This gives the lesson such variety, and makes such pleasant conversation, that the children do not get tired, either with the thinking or the writing.

When a page of the words has been thus made familiar, I let the children take it, and pronounce the words as rapidly as they can without separating (spelling) the letters, for they should be able to read at sight; but these words will not make a story, or hardly any sentences, because that requires words which are exceptions to the phonographic law of the Roman alphabet.

In my Part II. I am able, however, to give interesting sentences, for

I can enlarge the vocabulary with words made from an enlarged alphabet, by pointing the letters for the extra sounds and articulations of English,

the initial sound of *an*,
the initial sound of *erst*,
the initial sound of *ox*,
the initial sound of *up*.

Putting a dot over the vowels *a e o u*, makes four new letters as signs for these sounds.

Then, for distinctive signs of the two diphthongs, for which we use single letters, but which in Latin were written respectively *ae* or *ai* and *iu*, I put *two* dots over *i* and *u*, adding two more characters to the alphabet, I also teach the combinations for the extra consonants of English, *ch*, *sh*, *th*, as if they were single letters, named also by their powers.

My primer contains several pages of sentences interesting to children, pointed in this way, which they learn to read and write at sight ; and I alternate the reading with orthographical and defining exercises, for which the Primer gives groups of words that suggest a great deal of interesting conversation.

Until after the phonographic law has been thoroughly impressed, I reserve all consideration of words that are exceptions to it ; and in my Part III. I collect into groups all the *anomalies* of English spelling, and make each anomaly the subject of lessons. The greater the anomaly, the smaller will be the group.

In the lesson on the diphthongs *i* and *u* in Part II., the children will have learnt that there is a silent *e* at the end of some words, which is wholly unnecessary when the diphthong is pointed with the two dots to indicate the two sounds that are combined in a diphthong ;—and this, naturally enough, introduces the anomaly of silent letters—(almost every letter is sometimes silent in English words)—and these I put into separate groups. In teaching the children to write the words of these groups to dictation, and to define the words by making sentences in which they are found, opportunity is offered to give a great amount of related knowledge, often accounting for the anomaly. Associating the words together in the groups, helps the memory of the form ; and it has always been found that teaching reading on this method precludes bad orthography. The children are amused by the exception, because they appreciate the phonographic law. Contrast is a principle of memory, as well as analogy,—though analogy is the first principle.

It will be obvious that as each of the groups is arranged under one of the *pointed* letters, anybody who wishes can write all words phonographically, with the additional signs of length and shortness often in-

troduced ; and whoever thinks it worth while to do this, has a phonography resembling our present lettering so nearly, that it will not antiquate the present printed literature of our libraries.

For my own part, I do not think the change worth while ; for my experience has taught me, that by the groupings of the anomalies the language, as it is, can be so easily mastered that it is not worth while to so diminish *its significance to the eye*, by obscuring all the philologic and historic lore *fossilized* in our present irregular spelling ; confounding words like *rite, write, right, wright*, which are all one to the ear.

Unquestionably, much improvement would, in the course of time, be made (but gradually and without injury to the significance of the words) by dropping many silent letters, and changing some absurdities.

PLANTS WITH CHILDREN ; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

VI.

A PINK IN THE SCHOOL-ROOM.

“ And Pinks, and Clove-Carnations,
Rich-scented, side by side.”

Let us have Pinks in the school-room, to watch and admire, these winter days. One shall be a beautiful flowering spicy Carnation, its white petals sprinkled with scarlet, and another shall be this single red Pink. I will cut some flowers from the latter for you to look at, while I examine another, and we will learn something of how Pinks grow. When we study any plant we should take a single-flowering one instead of a double, for then it is in its natural state, before cultivation has changed its blossom. You all can readily tell me this is a Pink, but yet you could not say why. So I will try to point out some things you should understand about it.

Take your single Pink, now, and count its petals,—the red pieces of the flower. Yes, there are five. And now count its little stamens. There are ten. A curious fact is this about the stamens of Pinks : they are always just twice as many as the petals. So you may count your petals and multiply them by two, and then you need not count the stamens at all.

In the center of your Pink you see arising two long, curving, thread-like things, you do not know the name of. These are the pistils, sur-

rounded by the stamens. Both stamens and pistils are needful to every perfect flower ; this, be careful to remember. And now, please look at this slender, green cylinder, or case, which holds the petals of our Pink. It also has a name. It is the calyx, or little cup-like wrapper in which the bud grew. Look at this noble bud upon the Carnation Pink. Here you see the wrapper, or calyx, before it has parted and let its beautiful hiding flower unfold. What a lovely way to protect a delicate bud ! Do you know where this curious case will separate ? Only near the points, which so exactly meet now at its tip. When the charming petals have pushed forth, it still serves as the nicest holder to support their delicate arrangement.

I will now take one of our single Pinks and cut the long calyx open down the side. Here you see how the five petals arise from within. Each red petal is made of a stalk or claw, and a blade. The long stalk you see is very narrow and claw-like, while the upper or flat blade-like part spreads like a fan, with notched edge.

You may draw this pink-petal upon your slates.

I now press away all the petals, and all the stamens, that you may plainly see where the pistils grow. They stand upon this little green seed-case you perceive here. I cut it across, that you may see it is filled with tender white specks of seeds. This seed-holder, after the flower drops away, grows and ripens, turning brown and dry, when it parts to scatter its dark, thin seeds for new plants.

Now let us review what we have noted about the structure of this pretty flower :

First A.—It has five long-clawed petals edged with rounded teeth.

Second A.—It has ten stamens.

Third A.—It has two pistils.

Fourth A.—It has a tubular calyx with five points.

Fifth A.—It has a seed-holder with many seeds.

You will now be pleased to notice the stalks and leaves of our Pink, before we leave our little lesson. Their color is bluish-gray. The stalks are much swollen at the joints. The leaves are opposite, and exceedingly narrow, and undivided. They are pointed at the end like an awl. Each is channeled, or a little hollow. The plant grows two or three feet high.

Although as we watch our Pinks from day to day as they grow, you will still find many questions to ask of much interest about them, and observe many new things ; I think you could now so describe the plant to me that I should recognize it from your description to be a Pink, if I did not see it. This is the true test of all our knowledge,—to be able to impart it to another.

It would be a charming pursuit when summer days come sweet once

more, to examine many plants which belong to the order or division of Pinkworts. We may do it then in some dear old-fashioned garden,—grandmama's, perhaps, at our Summer vacation,—where we shall discover clumps of vari-colored Sweet Williams, a flower-mosaic ; lovely Rose Campions ; pink Bouncing Bets, all ruffled ; and scarlet Lychnie, lifting its torches in the quaint green borders. These are all Pinkworts.

And now our little lesson must stop short, with much to interest and instruct still untold.

HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

XIII.

BATHING — HOW NOT TO DO IT.

It is not a good thing for a young lady who is rather spare in build ; is rather hard worked, feeling very tired at night, and perhaps not being rested in the morning ; whose circulation is not vigorous, there being a tendency to coldness of the extremities, and, may be, general sensitiveness to cold ; it is not good for such an one to practice taking cool morning baths in a cool room. In fact, nine times in ten it is unprofitable for such person to practice taking any sort of morning bath in any temperature of room. A great many persons do "always take a morning bath, and feel a great deal better for it ; indeed could not get along without it." When one habitually feels much stronger and better for a morning bath, if she will observe closely she will be likely to find that from one to three hours after the bath there will come over her a decided sense of languor or weariness, or depression of strength, and perhaps of chilliness. The bath has been too much for her. It really did not give her one particle of strength. No bath can ever do that. It is possible that a bath should be so administered, in a given instance, as to equalize the distribution of blood through the system ; or, if the body were actually chilled, to impart warmth to it ; and in either case there might be such relief to the nerve-centers as to afford the sensation of added power. Indeed, the effect would really be, in such case, to restore the person to command of his power. Still it would be his own power, which was all the while present in the organism, though it may have been dormant.

I apprehend that a process somewhat like this, though not precisely like it, takes place whenever a person is exhilarated by a tepid, cool, or

cold bath. The first effect of the application of water at a temperature below that of the blood, is to cause contraction of the muscular coats of the capillary vessels of the surface, and, lessening their caliber, to drive the blood inward. Immediately this takes place, the nerve-centers feel the disturbance, and as they are ever alert to repel danger and repair injuries to the system, a vital effort is put forth to restore the equilibrium of the circulation. The heart-beats are quickened and strengthened, the blood is forced along with added power, reaction takes place in the vessels, relaxation following contraction, the blood rushes into them, redness and warmth spreads over the skin, and the whole body feels a pleasurable glow. In all this no vital force from outside has been introduced into the system. Only that which belonged to it has been summoned up to a special effort, and the result, as can readily be understood, is expenditure of power and not accumulation of it. If the person has a very large stock of vitality on hand, and no use for it all, the loss perhaps will never be felt. In truth, I am not sure but under such circumstances one gains by expending, on the same principle that a strong man, by walking much, increases his power to walk not only, but his general bodily powers. But I am quite certain that, as a rule, lady teachers do not gain in any direction by walking much. The same is the case with bathing. To him that hath shall be given, but those who have but very little must take care, or from them shall be taken away even that little.

"Our Home," Dansville, N. Y.

OUTLINE COURSE OF STUDY FOR PRIMARY SCHOOLS.

[Adopted by the Boston School Committee.]

CLASS VI.

Language (1½ hours per week).—Oral lessons. Purpose: to accustom pupils to express what they know in sentences. Material: reading-lessons, pictures, plants, and animals, or whatever the ingenuity of the teacher may suggest.

Oral Instruction (2½ hours).—Simple, conversational studies of familiar plants, animals, and things, to distinguish *form*, *color*, and *prominent qualities*. Simple poetry recited (throughout the course).

Reading and Spelling (10 hours).—Reading from blackboard, chart, and a Reader of a proper grade.

Writing (1½ hours).—A few of the simplest script letters, viz.: *i, u,*

n, m, t, d, e, o, etc. Short, easy words, names of familiar objects, combining the letters learned. Arabic figures.

Arithmetic (2 hours).—Numbers from 1 to 10. 1. Adding and subtracting. 2. Arabic figures. 3. Ordinal numbers.

Drawing (2 hours).—As in Rules and Regulations, Chap. XXVIII. Names, positions, and relationship of straight lines. Combinations of lines to make figures. Their division into equal parts. Drawing from memory and dictation of lines in defined positions. Combinations and arrangements of points and short lines in geometric forms. Ruling lines of given length. Measuring length of given lines. Blackboard. Slates.

Music (1 hour).—As in Rules and Regulations, Chap. XXIX. First 14 pages of *First National Music Reader* by rote. Scales by numerals and syllables. Position of body and formation of sounds.

Physical Exercises (50 minutes).—Not less than twice each session, some simple, pleasing exercise in concert.

Recreation.—One-half hour a week.

CLASS V.

Language (1½ hours).—Same as in Class VI.

Oral Instruction (2½ hours).—Same as in Class VI., with new material. Simple talks about the human body and hygiene. In connection with number lessons, coins from 1 to 10 cents.

Reading and Spelling (10 hours).—Reading from a Reader of a proper grade. Spelling, by sound and by letter, some easy, common words from the reading-lessons.

Writing (1½ hours).—All the small script letters; combined into words as in Class VI. Arabic figures.

Arithmetic (2 hours).—Numbers from 1 to 10. 1. Multiplying and dividing, with results in figures. 2. Relations of numbers from 1 to 10. (See subjects for "Oral Instruction.")

Drawing (2 hours).—Curved lines explained. The simple curve. Combination of curved with straight lines. Illustrate plane geometric definitions of lines and figures, by rule and measure. Simple forms from memory and dictation. Rearrangements of exercises in design. Blackboard. Slates.

Music (1 hour).—Notation. Time, beating time, and signs of expression. Practice in writing characters used in music. Rote songs at option of teacher. Chart No. 2.

Physical Exercises (50 minutes).—Same as in Class VI.

Recreation.—One-half hour a week.

CLASS IV.

Language (2 hours).—Same as in preceding classes.

Oral Instruction (2½ hours).—Same as before, introducing freely

comparisons between like and unlike ; and studying less familiar plants, animals, and things. With number lessons ; pint, quart, gallon ; quart, peck, bushel.

Reading and Spelling (8 hours).—Reading from a Reader of a proper grade. Supplementary reading. Spelling, by sound and by letter, words from the reading-lessons, and other familiar words.

Writing (2 hours).—Capitals and small letters ; short, easy words ; names of pleasing, familiar objects ; pupil's name.

Arithmetic (2½ hours).—Numbers from 1 to 20. 1. Combinations of 10 with numbers smaller than 10. 2. Adding, subtracting, multiplying, and dividing, with results in figures. 3. Relations of numbers from 1 to 20. 4. Roman numerals to XX. 5. Meter and decimeter.

Drawing (2 hours).—Curved lines explained. The compound curve. Outlines of vases and pitchers, illustrating compound curves. Arranging simple leaves to fill geometric forms by repetition. Symmetry, or balance of parts, explained. Definitions of regular plane forms in words and by illustrations. Dictation and memory. Blackboard. Slates.

Music (1 hour).—Review, and advance to end of Chart No. 12. Rote songs, pages 15, 16, and 17. Writing of notes of different values, and combining them into measures.

Physical Exercises (50 minutes).—Same as in Classes V. and VI.

Recreation.—One-half hour a week.

Miscellaneous.—One-half hour a week.

CLASS III.

Language (2 hours).—Oral exercises as in preceding lessons. Pupils to write the sentences made in their oral exercises so far as they are able.

Oral Instruction (2½ hours).—Same as before. Grouping of animals by habits, traits, and structure ; and of objects by form and qualities. Lessons in size and distance by simple measurements, inch, foot, yard.

Reading and Spelling (8 hours).—Reading from a Reader of a proper grade. Supplementary reading. Spelling as before, written and oral.

Writing (2 hours).—Letters, words, and short simple sentences ; the proper use of capitals. Roman numerals.

Arithmetic (2½ hours).—Numbers from 1 to 100. 1. Combinations of tens, and of tens with smaller numbers. 2. Adding, subtracting, multiplying, and dividing numbers from 1 to 50, with results in figures. 3. Relations of numbers from 1 to 50. 4. Roman numerals to L. 5. Square and cubic decimeter.

Drawing (2 hours).—Review work of previous classes. Proportion and size. Testing accuracy by scale. Designing new combinations of old forms. Symmetry and repetition further illustrated. Enlarging

from cards. Reducing from blackboard. Blackboard and slates.

Music (1 hour).—Review, and advance to end of Chart No. 15. Exercise upon sounds of the scale by numerals, syllables, and pitch-names. Rote songs. Writing scale-degrees under dictation.

Physical Exercises (50 minutes).—Same as in preceding classes.

Recreation.—One-half hour a week.

Miscellaneous.—One-half hour a week.

CLASS II.

Language (2 hours).—Same as in Class III.

Oral Instruction ($2\frac{3}{4}$ hours).—Observation of less obvious qualities, tints and shades of color. Study of strange animals from pictures, to infer mode of life from structure, or structure from mode of life. Simple lessons on weights, and divisions of time. Talks about the human body and hygiene, continued. Fables, anecdotes.

Reading and Spelling (7 hours).—Reading from a Reader of a proper grade. Supplementary reading. Spelling as before.

Writing (2 hours).—Letters, words, and sentences from dictation and from the blackboard. Sentences made in the language-lessons to be used for writing-exercises.

Arithmetic ($3\frac{1}{2}$ hours).—Numbers from 1 to 100. 1. Adding, subtracting, multiplying, and dividing, with results in figures. 2. Relations of numbers from 1 to 100. 3. Roman numerals to C. 4. Liter and dekaliter; dekameter.

Drawing (2 hours).—Drawing on paper in books. Review work of Classes V. and VI. on paper. Even quality of lines. Subjects of lessons in previous classes repeated in regular order.

Music (1 hour).—Review, and advance to end of No. 20. Scale-practice by singing and writing. Rote songs.

Physical Exercises (50 minutes).—Twice in the forenoon and once in the afternoon.

Recreation.—One-half hour a week.

Miscellaneous.—One-half hour a week.

CLASS I.

Language (2 hours).—Same as in Classes II. and III.

Oral Instruction ($2\frac{3}{4}$ hours).—Work of Class II. continued. Complementary colors. Harmonies of colors. Plants and animals gathered into families. Vegetable, animal, and mineral products distinguished. Observation of the qualities and mechanism of things as adapted to their use.

Reading and Spelling (7 hours).—Reading from a Reader of a proper grade. Supplementary reading. Spelling as before.

Writing (2 hours).—Words and sentences. Sentences used in lan-

guage lessons will furnish material for exercises. The proper form of dating, addressing, and signing a letter; also the correct method of superscribing an envelope.

Arithmetic ($3\frac{1}{2}$ hours).—Numbers from 1 to 1,000. 1. Combinations of hundreds, and of hundreds with smaller numbers. 2. Adding, subtracting, multiplying, and dividing numbers from 1 to 144, with results in figures. 3. Relations of numbers from 1 to 144. 4. Adding and subtracting, multiplying and dividing numbers from 144 to 1,000, no multiplier or divisor larger than 10 being used. 5. Roman numerals to M. 6. Centimeter; gram and kilogram.

Drawing (2 hours).—Drawing on paper in books. Review work of Classes IV. and III. on paper.

Music (1 hour).—Charts from 21 to 36 inclusive. Rote songs. Writing of scales in different keys.

Physical Exercises (50 minutes).—Same as in Class II.

Recreation.—One-half hour a week.

Miscellaneous.—One-half hour a week.

HOW LINA LEARNS TO READ AND WRITE.

A pretty story for industrious children.

BY FREDERICK FROEBEL.

[Translated by Mrs. Charles Nagel, St. Louis, Mo.]

THIRD DAY.

The following morning, the accustomed hour found the mother and little girl at their work, and Lina's first thought was to fulfill her father's and her uncle's wishes, and write the words which they desired to see. Examining the words closely, they found that there were only two new vowel-sounds contained in them: the sound "ei," the sign for which was $\hat{e}\hat{i}$, and the sound "o," the sign for which was \hat{o} ; and the new consonant-sound "h," the sign for which was \hat{h} . All these attentive little Lina learned quickly, and after several thorough practicing the desired words lay before them upon the table:

$\hat{M}\hat{E}\hat{I}\hat{N}$ $\hat{L}\hat{I}\hat{E}\hat{B}\hat{E}\hat{R}$ $\hat{O}\hat{H}\hat{E}\hat{I}\hat{M}$.
My dear uncle.

$\hat{M}\hat{E}\hat{I}\hat{N}$ $\hat{L}\hat{I}\hat{E}\hat{B}\hat{E}\hat{R}$ $\hat{V}\hat{A}\hat{T}\hat{E}\hat{R}$.
My dear father.

And Lina quickly added:

$\hat{M}\hat{E}\hat{I}\hat{N}\hat{E}$ $\hat{L}\hat{I}\hat{E}\hat{B}\hat{E}$ $\hat{M}\hat{U}\hat{T}\hat{T}\hat{E}\hat{R}$.
My dear mother.

$\hat{M}\hat{E}\hat{I}\hat{N}\hat{E}$ $\hat{L}\hat{I}\hat{E}\hat{B}\hat{E}\hat{N}$ $\hat{E}\hat{L}\hat{T}\hat{E}\hat{R}\hat{N}$.
My dear parents.

Their happiness was very great, but it increased when her father who, with uncle, came home somewhat earlier than usual, read what Lina had written with the sticks; and Lina, with her mother's help, read the words which he added:

LINA IST UNSER LIEBES KIND.
Lina is our dear child.

In these they found only three new signs, **S**, **K**, and **D**, which mother very easily explained to the little girl. After her father and uncle had read these words, Lina took her mother's hand and led her to the window, where her sewing-table stood, whispering softly to her all the while. The mother smiled, made some marks upon the table, and Lina went back to her father rejoicing. "Please go to the window a moment," she said; "I want to write something, and see whether you can read it."

Her mother helped very quietly, and very soon these words lay on the table:

DU BIST UNSER GUTER VATER.
You are our good father.

The mother was obliged to explain only one new sign to Lina: this was **B**. "Now, dear father," said mother, "you must read what Lina and I wished to tell you, in very low words."

The father, after he had read these words, embraced them both joyfully, and said, "You make me very happy."

Then they were all very quiet until uncle came forward, saying, "Let me be the fourth in this happy circle."

"I thought of you also, dear uncle," said Lina, "but I dared not take more of mother's time, for dinner is waiting."

Many happy days were passed in this way by Lina and her good parents. Her box of sticks was always at hand, and she soon was able to write in this way the names of all the members of her family, and name their relationship to herself.

About this time her father was obliged to leave them to go on a journey. With his departure the old wish arose in the child,—"Mother," she said, "how I wish I were able to write, and might send father a letter!"

"In as far as it is possible your wish shall be gratified. By to-morrow I shall prepare what is necessary," said the good, kind mother.

Lina sprang from her seat, kissed and embraced her, and cried joyfully, "To-morrow! to-morrow!"

OUR NOTE-BOOK.

Before the next issue of *THE TEACHER*, the year 1878 will be numbered among the things of the past. We recognize with gratitude the generous support we have received in our attempts to advance the interests of elementary instruction in America, during the year now closing, and tender to all of our patrons the compliments of the approaching holiday season; and particularly would we greet the teachers and pupils of the primary schools of the country, and wish them one and all a "Merry Christmas," and a "Happy New-Year."

There is a growing interest manifested from year to year, in the United States, in the celebration of the anniversary of the birth of our Saviour. Christmas has come to be a season of delight to the children of America, as it has always been in Germany the most joyous festival in the year. The family gatherings, where parents and children unite in deeds of kindness and benevolence, tend to keep alive and quicken the spirit of the message of the Master to the shepherds of Bethlehem,—“Glory to God in the highest, and on earth peace, good will toward men.”

Teachers of young children should improve the occasion to explain the significance of the day, and aid the little ones to comprehend why it partakes of such a merry-making character in its celebration. Advise them in the selection of their little gifts, and show them by your deeds of love and spirit of sympathy that you are willing to follow the command of Him whose birth the day celebrates: “Feed my lambs.”

Owing to the great interest felt in all parts of the country, in the course of study recently adopted for the Boston primary schools, which is, in some respects, a “new departure” in this grade of instruction, we print the entire course in this issue of *THE TEACHER*. In subsequent issues we shall furnish the courses of other leading cities.

“What the child admires,
The youth endeavors, and the man acquires.”

Children are very susceptible to words of commendation, and we know of no better way to awaken new life in a *dull* pupil than to find occasion to speak words of deserving praise. “Well done,” from the lips of the kindly and earnest teacher, will do more often to inspire a pupil with desires for progress and improvement, than hours of time spent in censure and fretful fault-finding. The desire for praise is natural in the human soul, and when received as the reward of an honest struggle for better results, it is an eminently worthy incentive in the development of true manhood. When nicely regulated, this principle imparts noble power to the young mind; but when perverted in its use, it becomes an element of weakness and selfishness.

It should be the constant aim of the primary teacher to impress upon the

heart of the pupil the sentiment that doing right, speaking the truth, striving for usefulness, are of more consequence than to secure admiration and fame; that words of praise confer no comfort, no honor, unless they are accompanied by an approving conscience. One of the noblest characteristics of a successful teacher is the ability to discriminate, not only in regard to the capacities of the pupil, but to know what incentives to activity and ambition it is safe and wise to bring to bear upon him to develop the best powers of his mind and heart. "A word fitly spoken, how good is it!"

"Of these sweet *voices*, which contain
The instinct that instructeth thee."

If we were questioned in regard to the greatest apparent defect in the qualifications of our American primary teachers, we are inclined to think we should be compelled to answer, "A want of proper vocal culture." The tone of voice, if pure, sweet, and gentle, has an influence upon young children that can hardly be overestimated. The human voice should be regarded as a musical instrument,—an organ divinely constructed, for the production of harmonies touching and sublime. It has its bellows, its pipe, its mouth-piece, and must be trained for use properly, if we would make it the vehicle of power in conveying thought and feeling to other minds and hearts with the most telling effect.

Nowhere is the influence of speech more potent than among children. They catch the prevailing spirit of the teacher from the felicities, or infelicities, of her varied modulations of voice. If the tone is that expressive of love, joy, peace, gentleness, and goodness, it will cultivate these graces in the minds and hearts of these ready and quick imitators. They are unconscious diviners of the hidden elements of character; and if the habitual tone of voice reveals harshness or insincerity on the part of the teacher, they feel it at once. The voice needs careful training. Elocution is an art that has been too much regarded as a *mere* accomplishment; it should be one of the leading requirements for the culture of teachers of the young.

There should be great care taken to secure a correct and distinct utterance of the elementary sounds in daily drills in articulation, in the primary schools. These exercises should be very brief, beginning with the twenty-one vocal sounds, or those having vocality. They are as follows:

| | | |
|-----------------|------------------|-------------------|
| ā, <i>ate</i> . | ē, <i>earn</i> . | ū, <i>use</i> . |
| ā, <i>arm</i> . | ē, <i>end</i> . | ū, <i>up</i> . |
| ā, <i>all</i> . | ī, <i>ice</i> . | u, <i>urn</i> . |
| ā, <i>at</i> . | ī, <i>it</i> . | ōō, <i>ooze</i> . |
| ā, <i>air</i> . | ō, <i>old</i> . | oo, <i>book</i> . |
| ā, <i>ask</i> . | o, <i>orb</i> . | oi, <i>oil</i> . |
| ē, <i>eve</i> . | ō, <i>on</i> . | ou, <i>out</i> . |

ā, ē, ī, ō, and ū should be given very short.

Many of these sounds approach each other very nearly, but a careful and well-trained ear will readily perceive the fine distinctions existing. The teacher must be able to give these exercises in articulation correctly, and the pupil will rapidly acquire them.

Having devoted considerable attention to the vocal sounds, we would give drills upon the *ten* aspirates, or those produced by the breath only, as follows: f, *fur*; k, *kid*; s, *sat*; ch, *chat*; th, *thin*; h, *her*; p, *pay*; t, *ten*; sh, *she*; wh, *when*; and follow with exercises upon the combined sounds, or those produced by both voice and breath. They are fifteen in number, viz.:

| | | | |
|-----------------|------------------|------------------|-------------------|
| b, <i>bay</i> . | l, <i>lay</i> . | v, <i>vane</i> . | z, <i>azure</i> . |
| d, <i>day</i> . | m, <i>may</i> . | w, <i>way</i> . | th, <i>they</i> . |
| g, <i>gay</i> . | n, <i>nay</i> . | y, <i>yea</i> . | ng, <i>long</i> . |
| j, <i>jay</i> . | r, <i>rare</i> . | z, <i>zone</i> . | |

R should be *slightly* and *delicately* trilled when it precedes a vowel. In the word *roar*, the second r is much softer than the first, and the two may be distinguished as *hard* and *soft*. The following sub-divisions are often made:

Labial: *b-ay*; *p-ay*; *m-ay*; *w-ay*; *v-ane*; *f-ur*.

Palatal: *c-a-k-e*; *g-ay*; *y-ea*.

Pure Aspirate: *h-er*.

Nasal: *n-ay*; *lo-ng*.

Lingual: *l-ay*; *r-oa-r*.

Dental: *d-ay*; *t-en*; *th-in*; *th-ey*; *a-s-ure*; *sh-e*; *c-ea-s-e*; *z-one*; *j-ay*; *ch-at*.

Drills upon lists of words having these sounds should be continued until pupils can give them *correctly* and *forcibly*. There is no better method of giving the voice that polish and refinement which will attract and win the respect of all listeners, than the thorough mastery of these consonant combinations. It will require frequent practice, and, like all other work in the primary school, will depend chiefly upon the patience, perseverance, and accuracy of the teacher. The dictionary should be the constant companion of the primary teacher, for errors in pronunciation will be "seeds of trouble" that will bear fruit an hundred-fold among the pupils.

The idea of Mr. Grube, in his work on number, is to have the pupil understand each number in its relations to the numbers previously known. Thus, in the second stage, which is the "treatment" of the number *two*, the child is taught that $1 + 1 = 2$; $2 - 1 = 1$; $2 \times 1 = 2$; $2 \div 1 = 2$; thus showing all the relations existing between 1 and 2. He is then given many examples, until he is familiar with the relations which the number *two* sustains to the number previously learned; viz.,—the number *one*. In the third stage, the relations of *three* to *one* and *two* are taught. Thus, $1 + 1 + 1 = 3$, $3 \times 1 = 3$, $3 - 1 - 1 = 1$, $3 \div 1 = 3$; and $2 + 1 = 3$, $1 + 2 = 3$, $1 \times 2 + 1 = 3$, $3 - 2 = 1$, $3 - 1 = 2$, $3 \div 2 = 1$ and 1 remainder.—*Barnes' Educational Monthly*.

"A," in the *Ohio Educational Monthly*, makes some suggestions worthy of the consideration of teachers of young children, who reluctantly give up a class with whom they are acquainted, and receive a new set of pupils. He says: "We extend our sympathy to the teacher who meets an entirely new class of pupils,—they do know so little, they make such ridiculous mistakes, and they have no idea of order. Patience! dear toiler. It is possible for children to forget in three months some of the things learned last year. If the memories of 'glorious' rambles through the woods and of delicious baths

in shady streams have partially obscured the lessons which Miss Blank was supposed to have taught, do not worry yourself with too much reviewing, but go on with your own work. The past is not obliterated, but only temporarily obscured. Dispel the mists with the sunlight of fresh instruction. At the risk of being called heretical, we maintain that too much time is often spent in reviews at the beginning of the term. Nor is it right to cast reflections on our predecessors because the pupils do not, from the first, behave with the utmost propriety. Children are like cattle,—when turned into a new pasture they always try the fence."

Rev. Daniel Leach, the veteran Superintendent of Schools of Providence, R. I., makes the following admirable suggestions, in his late report:

"The true purpose of education is not merely to fill the mind, but to quicken its powers into self-activity, and thereby to improve and strengthen it. When children first enter the paths of knowledge, everything should be made as easy, pleasant, and attractive as possible. Their perceptive powers should be quickened by every charm of novelty that can be thrown around the visible objects from which they are constantly gaining new ideas.

"A child's knowledge must of necessity be of the concrete, and not of the abstract. Words are signs and symbols of ideas, in the mind of a child, only when they have been associated with visible objects and their qualities.

"But after the earlier stage has been passed, children must be taught to use their own powers, and use them vigorously. The attempt to make education a mere pastime is an absurdity that should be scoffed at as idle and visionary. There never has been any thorough education, nor can there ever be, without hard workers. The powers of the mind, as well as those of the body, acquire strength and vigor only by use. And the highest function of a teacher is to instruct his pupils how to use their powers aright, by a wise and healthful exercise.

"As the treasures of knowledge are mainly contained in books, pupils should be early taught to know how to use them. The rapid, discursive, and thoughtless manner in which books are now read by our youth, is one of the greatest obstacles to the progress of a sound education."

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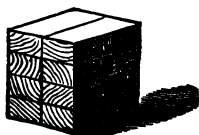
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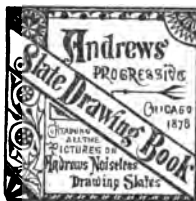
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IV.

At this point it cannot be out of place to make a simple statement of the principles on which lessons in language should be conducted.

1. As language is a necessity of thought, they should be conducted in *immediate relation* with thought. If we were training beings such as we may suppose the brutes to be,—capable only of simple apprehensions, that is, of forming merely separate ideas of individual objects, not having the power of grouping these in classes,—no system of significant symbols would be of the least use. But as we are to train those who are capable of *thinking* (or *thicking*) their individual ideas into groups and groups of groups, till the whole universe of objects is included, a system of signs becomes indispensable, both for retaining and communicating these combined results.

2. They should be conducted in harmony with the rise and growth of thought. Everyone knows that children, at the earliest dawn of intellectual life, evince a marvelous aptitude for the use of signs. They apprehend objects by their forms ; they recall them by mental images ; they learn to associate with these the oft-repeated signs which the mother applies to them. They enter into a tacit convention, or agreement, that this sign shall mark this idea, or class of ideas ; that that sign shall mark that other idea, or class of ideas ; and so on, as new ideas grow up in the mind. If anyone asks *how* they learn to apply these signs so accurately, the adequate answer is, "They were so made." They receive no direct teaching, but *observe and imitate*.

3. They should be conducted in accordance with the true function which the sign performs. By a law which has its root deep in the human mind, after the sign has been sufficiently employed it comes to mind whenever the idea comes ; yet so unobtrusively, so almost as if it

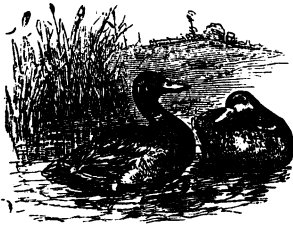
were not, that it never prevents the fullest gaze of the mind's eye upon the mental image. In other words, the image is the predominant object of attention. The sign is sign in silence, when I think for myself alone ; it is sign knocking at the door of your ear, or greeting your eye, when I think and speak or write in order to make you think with me. It is *idea-and-sign* to me at the moment of speaking or writing ; it is *sign-and-idea* to you at the moment of hearing or reading ; it is *sign-alone* as it leaves me on its errand to you, for it *carries* nothing, it *creates* nothing. It remains with you *sign-and-nothing-more*, if you have failed to enter into the convention named above, or if, when reading, your whole attention is absorbed in making out or pronouncing the sign. With me its mission is to *embody* ideas of mine ; with you to *awaken* ideas of yours, kindred to mine. It may and will misrepresent me if, when sent forth to represent *my* idea, it awakens *your* idea of a totally different thing. This it will do, unless we are both in perfect accord as to idea and sign. Of itself the sign is nothing ; or rather, it is one thing in Paris, another in Berlin, and quite another in Pekin. Here or there it has no value apart from the idea it-represents. How vain, then, are those lessons in language which do not make thought predominant and words subservient ; how delusive that teaching which *relies* upon mere words as given to, or received from, the pupil !

4. They should seek to increase the domain of language by increasing the domain of ideas. Signs are not to be learned in advance, and stored up for future use ; they come in answer to a real want. New ideas call for new signs. As these ideas become familiar, their signs become familiar also. Teach new ideas clearly, and when the children are able to express them, they have learned, disguised though it be, their very best language-lesson.

5. They should be, so far as mere language is concerned, lessons in disguise. All our oral language is learned without giving the least prominence to mere words. Written language may be, and should be, taught in a similar way. The child may learn to recognize and make the visible signs as he learned to recognize and make the audible. He learns them from the beginning as expression of thought. All methods that draw off attention from ideas to letters or mere language, only give renewed proof that "the letter killeth." But more of this in another number. The teacher has nothing to do but to move forward in the line of new ideas, and new written words.

Up to this point the sentences used by the children have required practice in expressing single thoughts, and in expressing them in that style which is peculiar to children. The character of their work should now become gradually more exact, and should tend toward continuity of idea and expression. For this purpose it will be necessary to drill

the class in the use of short sentences containing true expressions for related objects, actions, or events, thereby awakening in their minds a sense of *fitness* in the words employed for related ideas. This is to be accomplished not by the statement of any theory or principle, but by actual drill with exercises which will illustrate these points. Thus:



The ducks swim.
Do the ducks — ?
Does the — eat ?
Do you hear the dog — ?
The cat drinks —.
The horse drags —.
The — — — corn.
What — — see ?

The teacher can continue this exercise as long as she deems it advisable, and can readily prepare others similar to the following, in which the class are to hunt for the most fitting combinations of the displaced words:



John cuts — a mane.
The fire burns — cheese.
Ducks lay — milk.
Bees make — a top.
Mice eat — the tree.
A horse has — the wood.
A boy spins — eggs.
The cow gives — honey.
Birds, lions, trees, rats, geese, flowers,
ships, ice, hiss, grow, sail, melts, roar, gnaw, fade, fly.

— To be in a passion is to punish one's self for the faults and imper-
tinences of another.

— What we learn in our youth, grows up with us, and in time be-
comes a part of the mind itself.

— To teach early is to engrave on marble ; to teach late is to write
on sand.

— As every thread of gold is valuable, so is every moment of time.

— All is but lip wisdom that lacks experience.

CONCERNING THE POLICY OF DETAINING CHILDREN
AFTER SCHOOL, FOR FAILURES.

BY MRS. R. R. BIRD.

Now failures are symptoms of a lurking disorder which requires prompt and proper attention. The disorder may be either an underlying spirit of rebellion, a feeling of indifference to the acquirement of knowledge, or perhaps an inability to learn the appointed task. Which-ever it may be, we would not, like physicians of the old school, doctor merely the symptoms by external application of the lash or by administering a powerful dose of demerits ; but would trace the evil to its cause, and having found the disease, apply the remedy.

In a small class, where the teacher may place herself in immediate sympathy with her scholars, and adapt the lessons and methods of instruction to their several needs and capacities, failures do not so readily occur ; and when they do occur, the cause can be easily traced and the evil remedied upon the spot, sometimes to the advantage of the scholar who committed the failure, as well as the rest of the class, by bringing before their minds facts connected with the lesson, which might otherwise have been passed by.

But in the large classes of our public schools, with their vast and unavoidable amount of machinery, the same degree of pressure, the same processes must be applied to the working-up of an infinite variety of mind material. For the variety *is* great, with whatever care and precision the tests are applied which rank the scholars according to their several capacities and attainments. Each individual mind stands alone by itself awaiting development ; each separate and distinct, subject to the various conditions brought upon it by inheritance and external circumstances.

In a large class composed of such mixed material, one lesson of a certain length and depth, of one method of instruction can no more be made to fit all the minds than one-sized boot can fit all the feet. Frequent failures will occur ; and when they occur, the teacher, if she is truly conscientious and has her heart in her work, will seek the best method to cure the evil.

She would like immediately to investigate the cause of failure in the twelve scholars, of the class of thirty-five, who have failed ; but the time for recitation being limited, she asks the delinquents to remain after school, after first noting down the rate of percentage each scholar has gained in his lesson.

To her own mind, the rate attained is by no means a test of scholarship ; for she has long ago seen that the scholars who possess the finest

reasoning faculties do not so easily commit to memory, and can hardly compete with the quick but superficial thinkers ; and, too, the naturally nervous ones (over-anxious, perhaps, in striving for that same high percentage) fail by the side of the self-possessed and careless. Yet the law must be complied with, for the teacher herself is only an operative in this great manufactory. Her place it is to turn this important wheel in the vast machinery, for upon it moves, with its many cogs, the great central wheel, turning, in its annual rotations, the index-hand upon the dial-plate of the metre to indicate the degree of development reached by each piece of mind-material. This must not be dispensed with !

However necessary to the harmonious working of the whole this may be deemed, she is convinced that as the percentage gained is no test of scholarship, so the striving for that percentage is *not* the best means of improving scholarship, of *bringing out and developing the finest powers of the mind*. This is to be accomplished by *zeal for study*, which she, while wielding the power vested in her as teacher and trainer, must cultivate in her pupils.

As far as is possible, while treating the class as a whole, by her power of comprehending and appreciating knowledge, and by her enthusiasm, she imparts to the scholars her own intellectual glow, and inspires them with a love for their work. And not only that,—but when failures occur, and she recognizes the necessity of treating each individual case, she follows the example of the Great Teacher, in her field of daily labor, and hails this opportunity to heal the sick, relieve the oppressed, and strengthen the weak-hearted.

Thus the half-hour she spends with them after school is one fraught with happiness and refreshment to teacher and scholars. She does not sit apart from them engaged in some separate pursuit, while they listlessly study their lesson over and over, awaiting her summons to hear them recite, that an arbitrary law being answered, they may be dismissed ; but placing herself in immediate sympathy with them, by her manner and conversation, she animates them with her own spirit of earnestness and enthusiasm. She is now not only their teacher, but their companion and guide. She accommodates herself to each little heart and brain, and without formal inquiries finds out the cause of each failure.

Was it from a spirit of rebellion ? She completely disarms the rebels by her kindness and sympathy, until they, wrought upon by her manifest appreciation of them and their abilities, become loyal to her and her cause.

Was it from indifference and carelessness ? She surrounds the lesson in all its bearings with such a halo of interest, that what was once dry and stupid becomes alive with meaning, and only invites to study.

Was it from inability to learn the appointed task? She soothes the weary brain, encourages the faltering heart, and makes the rough places in the lesson smooth, so that the path to its acquirement becomes easy and agreeable.

At the expiration of the half-hour, the children leave the schoolroom the happier and the better for their detention, feeling a stronger love for their teacher, and a wholesome thirst for perfect lessons.

To detain scholars after school for the purpose of bringing about such results is good policy. But to detain them merely to answer the requirements of an arbitrary law, works harm to teacher and scholars by taking from them refreshment and rest, and filling them with mutual dislike and a disgust for books in general.

QUESTIONS ON THE GLOBE.

BY JOHN SWETT.

FIFTH EXERCISE.

1. Put your finger on the Equator and follow that circle entirely round the globe: in what direction does it extend?
2. Which point is at the greater distance from the Equator, the North Pole or the South Pole?
3. Make up a definition of the Equator.
4. Count the small circles between the Equator and the North Pole; the South Pole.
5. There are 360° in a circle: how many degrees is it from the Equator to the North Pole? the South Pole?
6. How many degrees from the Equator is the first circle north of it? the second? the third? etc.
7. How many degrees south of the Equator is the first circle? the second? the third? etc.
8. What is the use of these circles parallel to the Equator? *Ans.*—To show the distance of places north or south of the Equator.

— Truth is in each flower,
As well as in the solemnest things of God,
Truth is the voice of Nature and of time.

— *Bacon.*

LESSONS FOR PRIMARY CLASS IN GEOGRAPHY.

BY MRS. LOUISA P. HOPKINS.

II.

Teacher.—Now take your new globes, and let me see what you know about the world we live on. These pretty globes are a sort of image of it. What is the shape, Lottie?

Lottie.—Round.

Teacher.—Yes, the earth is round, and we live on it and walk around it as some very small bugs might walk about your globes. How long would it take us to walk all around it, Prescott?

Prescott.—I guess a hundred days.

Lulu.—My uncle went round it once.

Teacher.—How did he go? did he walk?

Lulu.—No, I think he went in a ship.

Teacher.—There is a ship going to start pretty soon to sail round the world; young men will go in it with their teachers, to study and see the world. It is a school of boys, and the school will be kept in the ship, which will sail round the world while they study.

Ethel.—What fun that would be! Would they see everything in the world?

Teacher.—I will show you. Here is a mark for the place they start from; it is the city of New York. Now the ship is sailing along over this ocean for five or six days, and then stops at these islands,—very pleasant islands; it is quite warm, and oranges grow there; Portuguese people live there, and one of the boys of the school goes ashore and buys some lovely silver jewelry for his sister, and another buys some delicate Fayal lace for his mother. The islands are called the Azores, or Western Islands.

Ethel.—O yes, I saw a ship at the wharf that had just come from there, and lots of Portuguese people were on deck; they were taking their rice for supper, and the women had handkerchiefs on their heads; they were dark-colored, and one girl smiled and nodded at me.

Teacher.—Now the ship goes on and on, over the water; this is the Atlantic ocean.

Lulu.—I know it; it's right out there (pointing to the E.)

Edith.—Papa and mamma went across the Atlantic ocean when they went to England.

Teacher.—This is the same, and this ship is going to England too; now, in three or four days more, it stops at Liverpool; here it is, a great

busy city on the shore of England ! The great long wharves are built of stone, and such immense stone buildings are on them ! such forests of masts all along the piers ! even more than New York, for a great many, many people live in this city. I can't stop now to tell you all about it, but the flags are not like ours, and the money is not like ours ; both are English, not American. The Queen, not the President, rules the land of England, and many other lands in the world besides.

Edith.—What do the scholars buy there ?

Teacher.—They can buy almost anything they want from any part of the world, if the teachers will let them go ashore. But soon they go up this river ; look ! that little black line means a river ; it is called the Thames. They stop at one of the very largest cities in the world, full of people,—you can't imagine how many. If you went up into the top of some very high building in the city, the people in the streets would seem like a swarm of little ants crowding together and creeping about.

Edith.—My father carried me on his back up hundreds of stairs to the top of the State House, when I was in Boston ; and the people looked like squirming dots, and they crept along so slowly ! and the horses only seemed to poke about like little bugs.

Ethel.—What is the name of the city, Mrs. — ?

Teacher.—Do you know, Edith ? Where did mamma stay in England longest, and where did she see the Queen ?

Edith.—Oh, London ! and the Queen looked like any other woman, not dressed up at all. We have a photograph of her at home, and of some splendid buildings and bridges in London.

Teacher.—If mamma will let me show some of them to you to-morrow, I will do it. What sort of people live there, Lulu ?

Lulu.—Why, people just like us, I think.

Teacher.—That is true, because once all the white people in this part of our country came from England. Well, we will stay here for the present, and the ship is to wait there some time ; to-morrow we will look at Edith's pictures, and when the ship is ready to go on, we will follow. You see we sailed from this great land,—America,—across the Atlantic ocean toward the East, and stopped at Fayal, on one of the Azores ; then went on to Liverpool, a large city crowded with people and lined with ships ; then to London, here on the river Thames, a very, very great city, and the capital of England,—this country,—an island.

Prescott.—Please let me tell it.

Teacher.—Yes, each of you in turn show it on your globe, but all stand with your right hand this way, where the sunshine is, for that is the east, and that part of your globes is east, too.

PLANTS WITH CHILDREN; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

VII.

AMONG THE EVERGREENS.

"The trees of the Lord are full of sap; the cedars of Lebanon that he hath planted."

"Where the birds make their nests; as for the stork, the fir-trees are her house."

The same Hand that fashioned the little violet, and scattered its soft blue blossoms over grassy fields of Spring-time, created the grand, strong, beautiful, useful Evergreen trees,—the cedars, pines, firs, spruce-trees, and their kindred. There is very much to know of these noble trees, and now at the holiday-time, when we may gather an Evergreen-twig anywhere in our rooms from the spicy boughs and decorations, we are led to think of the trees that gave some of them to us, and to consider them with much interest.

In the first place, let us see what names all this family. They are called Con-i-fers; and I know some little bright-eyed boy or girl will readily see that must be because they are *cone-bearers*. Yes, this brown cone is a very important thing. Curious, and pretty, but not made especially for the children's delight, as well as we love to go in the soft sighing shelter of deep fragrant boughs, and gather the cones from their woody home. This cone is really a bunch of ripened pine flowers gone to seed; that is, a collection of seeds in this form. It is made up of hard, woody scales, you see, and at the bottom of every scale, upon its upper surface, are packed away two winged seeds. Can you understand, then, that the many-angled cone, grown so marvelously together, is a multiple (multiplied) dry fruit? The scales loosen apart as they fully ripen, to let the seeds escape, so that the little cone houses you pick up usually have empty cells, like these hollow ones; but before that they hide away their seeds so closely that a hard Latin name is given them, which means that their little seeds are prisoners. The study of seeds is most wonderful, wherever we look, and there is an inexhaustible variety of them. They are created for our use and comfort, giving us more than we are aware of in food, clothes, shelter, warmth, and the necessities and conveniences of life, continually, unless we stop to examine, and think what the trees and plants are always doing for us.

Now let us look at this twig of the white pine. See how its long, needle-shaped leaves grow in little bundles of fives. Each bundle is

really a tiny branch, wrapped in a bit of a twisted sheath here at the base. Do you know why these leaves have so smooth, hard, and shining a coat, so different from the foliage of the soft poppy and fair rose? It is because they must bear both the Summer and the Winter of a cold climate, and still be *evergreen*. The pines grow rapidly and strongly, many of them to a towering height, with a perfectly straight trunk and tufted head; and there is no more useful forest-tree in our land. A great part of northern North America was once an unbroken pine-forest, whose remnants linger still.

Here is another Evergreen bough, of our beautiful Christmas spruce-fir. See how the nearly horizontal branches of the tree gradually shorten upward, forming a green pyramid. Its flat, narrow leaves are spirally arranged, and do not grow in pairs, and are never sheathed, like the pine. Its pretty cones are of a bluish purple when growing, and clustered toward the end of the branches.

Now take an arbor-vitæ twig from the hedge, and I will show you another kind of Evergreen foliage. You see these branchlets are quite flat and broad, and the leaves look like little braided straps that have been pressed. But if you look more closely you may see they are made up of bits of tile-like green scales overlapping one another.

Let me tell you why our wintergreen conifers have such narrow, singular leaves, upon very tough branches, borne upon sturdy trunks which can scarcely be uprooted. It is to adapt them to a Northern climate, and that they may endure through heavy storms of wind and snow. Many of them are rooted in exposed situations, clinging to heights, or wedged in rocky cliffs. How long could a willow or an aspen-bough hold its foliage, through a wintry storm, think you?

But you have heard the great winds sweep soughing through heavy cedars, yourselves, and know that the tall pines, and the prickly junipers, and the narrow-leaved firs will live, while white snows sift through their boughs, making them so beautiful, yet harming them not. This family of trees is one of the greatest of blessings to all cold countries. Their inhabitants use the timber for dwellings, and countless useful purposes, and export the tall trunks to other countries.

In times of scarcity the Norwegians make bread of the sapwood of the fir, which is white, juicy, and fibrous. They bake it, then grind it to powder and knead it with meal into cakes, which we should hardly relish, for they are dark and flavored with the resin of the tree. The outer-bark being soft, light, and spongy, they use it in the place of cork, while the young, tender shoots are gathered for salad, and dried for a winter store to feed their fleet reindeer. The trees of all the tribe have a peculiar juice, which is resinous and spicy. Here we get turpentine, tar, and pitch, and from a species of pine frankincense is made. From

the red-cedar's wood our lead-pencils are made. These trees form a large portion of the forests of all temperate countries. They are so very useful that an interesting book might be written descriptive of them. You will often read of the mighty cedars of Lebanon in the Bible,—Lebanon, which the Arabian poets say "Bears Winter on his head, Spring on his shoulders, and Autumn in his bosom, while Summer sleeps at his feet."

Another time and I will tell you about some Evergreens that are not Conifers.

HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

XIV.

BATHING — ITS SPECIAL OBJECT.

Last month I undertook to discourage the practice of daily morning bathing by persons of only ordinary vital power. Since then I have heard one of the ablest and most eminent women this country has produced, in a very fine and valuable public lecture, advise "Our Girls" to take a cold bath every morning. Because this lecturer has large influence, and her voice is heard from Maine to California, and because as a whole her public efforts are characterized by sound sense, and therefore have great weight, I wish to repeat and emphasize my opinion that the rule is not a safe, and therefore is not a sound one to be given to the people indiscriminately, that they should bathe every morning in cold water. The injunction to do so, given in mid-December, on the forty-second degree of north latitude, is absurd on the face of it. In a tropical clime we might naturally enough take to the water daily, at such temperature as we find it. But here every instinct revolts at the proposition to plunge into cold water, or submit to a cold shower or sponge bath. And reason may well come to the aid of instinct and ask, what is the use?

Let us for a little consider this question, What is the use of bathing? It should ordinarily be done for one single purpose,—to secure cleanliness. I do not object to the employment of baths for therapeutic purposes. In fact, I am well convinced that a very large proportion of the morbid manifestations of the human system which are sought to be relieved or overcome by the administration of medicines, could as successfully and more safely be met by the use of water at various tempera-

tures, and in some of its many modes of application, provided conditions were favorable. Water cure treatment *is* practiced in all manner of diseases, and with most satisfactory results, by many physicians both abroad and in our own country. But notice, the wise physician is one of the *favorable conditions* essential to success. In no method of treatment for the cure of diseases are knowledge and skill more requisite than in this.

Persons seem to think as water is an innoxious fluid, and is in constant common use, that therefore if it is good for anything as a remedial agent, anybody is competent to apply it ;—that at any rate, “if it does no good, it can do no harm.” This is altogether a mistake,—a fatal mistake, no doubt, it has sometimes proved. Unquestionably, in the last thirty years, the lives of many persons have been shortened by the use of water, employed with the object of restoring or promoting health. The practice in question, that of daily bathing in cold water, I have good reason to believe has in multitudes of instances proved very injurious. I do not deny that individuals of a good degree of vigor, whose conditions of living were favorable thereto, have practiced taking daily cold baths to advantage. But they by no means are a standard for the girls and women of our country. I have heard of a young lady, supposed to be dying of consumption, who became converted, and as the case was urgent, in accordance with a belief which she had adopted, she insisted upon immediate immersion, though it was dead of winter. She was accordingly taken to a creek, the ice was broken, and she was dipped in, and from that hour she began to improve, and recovered good health. Just that kind of water treatment was adapted to that particular case. Nevertheless we would not be likely to conclude that it would be suitable for consumptives generally.

I do not deny, either, that unprofessional persons, by experience and good judgment, may be entirely qualified to manage slight bodily disorders by simple means, including the use of water. I have myself, in “No. XII.,” recommended teachers to resort to special baths for so serious a disorder as insomnia. But at the same time I endeavored to guard them against all rash applications, while they should perceive clearly what they were undertaking to accomplish, and know what to avoid, and always proceed carefully.

After a great deal of observation and experience, I hold to my proposition that usually the sole purpose of bathing should be the removal of impurities from the surface, whether these have been excreted through the pores of the skin or lodged on it from without. The object to be accomplished is a negative rather than a positive one,—simply the cleansing of one's self. For this, tepid water is more effective than cold water. Anything which would remove the dirt would be just as

good as water. In given circumstances something else might be better. For instance, a teacher, not over-strong, has no private place except her cold sleeping-room. Better by far than to bathe often in the cold would it be to rub briskly over the body with a dry towel each morning or evening, and thus get at least a partial cleansing. But if there is fire, and warm water, and everything convenient, a safe and good rule for teachers is to bathe the entire person, not oftener than twice or thrice a week; and sometimes only once a week is even better. Thus their vigor will be preserved, and cleanliness will be sufficiently cared for.

"Our Home," Dansville, N. Y.

LESSONS IN FRACTIONS.

For a class beginning the subject.

BY MORTIMER M. WARREN.

IV.

1. Count by fifths (from $\frac{1}{5}$) to 20.

Count by fifths from 20 (to $\frac{1}{5}$).

Count by fourths (from $\frac{1}{4}$) to 20.

Count by fourths from 20 (to $\frac{1}{4}$).

Which is the longer process, counting by fourths to 20 or counting by fifths to the same number? Why?

2. How many fifths in $\frac{1}{5}$? $\frac{2}{5}$? $\frac{3}{5}$? 1? $1\frac{1}{5}$? $1\frac{2}{5}$? $1\frac{3}{5}$? 2? 3?

How many times is $\frac{1}{5}$ contained in $\frac{1}{5}$? $\frac{2}{5}$? $\frac{3}{5}$? 1? $1\frac{1}{5}$?

How many times is $\frac{1}{5}$ contained in $1\frac{2}{5}$? $1\frac{3}{5}$? 2? 3? $3\frac{1}{5}$?

Divide, by $\frac{1}{5}$, the following: $\frac{1}{5}$; $\frac{2}{5}$; $1\frac{2}{5}$; $1\frac{3}{5}$; $1\frac{4}{5}$; 2; $2\frac{1}{5}$.

Divide, by $\frac{1}{5}$, the following: 3; $3\frac{2}{5}$; 4; 5; 6; 7; 8.

3. How much is once a fifth? $2 \times \frac{1}{5}$? $3 \times \frac{1}{5}$? $4 \times \frac{1}{5}$?

How much is $5 \times \frac{1}{5}$? $6 \times \frac{1}{5}$? $7 \times \frac{1}{5}$? $8 \times \frac{1}{5}$?

How much is $\frac{1}{5} \times 1$? $\frac{1}{5} \times 2$? $\frac{1}{5} \times 3$? $\frac{1}{5} \times 4$?

How much is $\frac{1}{5} \times 5$? $\frac{1}{5} \times 6$? $\frac{1}{5} \times 7$? $\frac{1}{5} \times 8$?

Multiply, by $\frac{1}{n}$, the following: 1; 2; 3; 4; 5; 6; 7; 8.

4. *Blackboard and slate exercises:*

| | | |
|--------------------------|-----------------------------------|--|
| $1 \div \frac{1}{n} =$ | $\frac{1}{n} \div \frac{1}{n} =$ | $\frac{1}{n} + \frac{2}{n} + \frac{3}{n} + \frac{4}{n} - 2 =$ |
| $2 \times \frac{1}{n} =$ | $\frac{2}{n} \div \frac{1}{n} =$ | $\frac{1}{n} + \frac{3}{n} + \frac{1}{n} + 2 - 3 =$ |
| $3 \div \frac{1}{n} =$ | $\frac{3}{n} \div \frac{1}{n} =$ | $(\frac{1}{n} + \frac{1\frac{1}{2}}{n}) + \frac{1}{h} + \frac{1}{h} - 1\frac{1}{h} =$ |
| $4 \times \frac{1}{n} =$ | $\frac{4}{n} \div \frac{2}{n} =$ | $\frac{1}{n} + \frac{1\frac{1}{2}}{n} + \frac{1}{h} + \frac{2}{f} - 1\frac{1}{h} =$ |
| $5 \div \frac{1}{n} =$ | $1 \div \frac{1}{n} =$ | $\frac{2\frac{1}{2}}{n} + \frac{1}{f} + \frac{1}{f} + \frac{1}{f} + \frac{1}{f} =$ |
| $6 \times \frac{1}{n} =$ | $1\frac{1}{n} \div \frac{3}{n} =$ | $(\frac{1}{h} \text{ of } \frac{2\frac{1}{2}}{n}) + \frac{1}{f} + \frac{1}{f} + \frac{1}{f} =$ |
| $7 \div \frac{1}{n} =$ | $1\frac{2}{n} \div \frac{1}{n} =$ | $\frac{1}{h} \text{ of } \frac{2\frac{1}{2}}{n} + \frac{1}{f} + \frac{1}{h} + 1 =$ |
| $8 \times \frac{1}{n} =$ | $1\frac{3}{n} \div \frac{2}{n} =$ | $\frac{1}{f} + \frac{1}{f} + \frac{2\frac{1}{2}}{f} + 1 - 2 =$ |
| $9 \div \frac{1}{n} =$ | $1\frac{4}{n} \div \frac{3}{n} =$ | $\frac{1}{f} + \frac{1}{f} + \frac{2\frac{1}{2}}{f} + \frac{1}{f} + \frac{1}{f} =$ |
| $10 \div \frac{1}{n} =$ | $\frac{1}{n} \times 1 =$ | $\frac{1}{n} + \frac{1}{n} + \frac{1}{n} + \frac{1}{h} + \frac{1}{h} =$ |

PROBLEMS.

1. John having a sheet of paper (show the *unit* as you read this, or tell pupils to *think* of it), tore off and gave away a fifth of it, wrote a composition on another fifth, and wrote problems on another fifth; what part of the paper had he left?

2. Suppose he had given away a half of it, had written a composition on a fifth and a spelling lesson on a half of a fifth, what part had he left?

3. Now suppose he had given away two-fourths of it, and had written a spelling-lesson on a half a fifth of it, what part would he have had left?

4. Once more; suppose he had given away two-fourths, and had torn off and lost $\frac{2\frac{1}{2}}{\text{fifths}}$, what part would he have had left?

5. Finally; suppose he had given away a half, and had lost two-fifths, what part would he have had remaining?

NOTE.—It is better that pupils should think out these problems without explanation; but if to some (or all) they appear difficult, the teacher should explain by means of the *blocks* and by the blackboard.

6. Mary has a piece of cloth which she is about to sell; she disposes of a fifth of it to Jane for 2 cents; what ought she to receive for one-half of the balance?

7. Suppose she sells one-half of the cloth to James for 10 cents, what ought she to charge Susan, who buys only a fifth of it? If $\frac{24}{11}$ cost 10 cents, what costs $\frac{1}{11}$?

8. Now, if Jane buys $\frac{1}{11}$ for 4 cents, and Susan buys a half of the remainder, and Rachel a half of what is then left, what ought Susan and Rachel to pay?

9. Once more; if Mary sells a third and a half a third to Jane, and a fourth to Ann, and the remainder to Laura, what ought each to pay if Laura pays 5 cents?

10. Mr. Jones has a ship; he sells a fifth to me for \$10,000, and an equal part to you, and half as much to Mr. Thompson; what ought you and Mr. Thompson to pay for your shares?

11. At that rate what was the whole ship worth?

12. How much had Mr. Jones left?

13. If she should be damaged in a storm, and the repairs should cost \$10,000, what ought Mr. Jones, Mr. Thompson, you, and I, respectively, to pay?

14. I wish to sell my farm, and in order to do so I propose to divide it up into building-lots. I begin by making my lots one-fifth of an acre in size, but after cutting up, in this manner, one-half of my farm, I conclude to make my lots larger, and make the rest of them one-fourth of an acre in size; now, supposing I wish to realize \$100 per acre for my farm, what ought the larger lots to sell for?

15. What should the smaller lots sell for?

16. If Mr. Smith buys one of the larger and one of the smaller lots, has he got more or less than a half-acre? Prove it.

17. How many of the smaller lots would be equal to six of the larger?

18. If an acre contains 160 square rods, how many rods must be taken from a larger lot and added to a smaller lot to make them equal in size?

19. If my farm contained 320 acres, how many lots of each size had I to sell?

20. If I sell you two of the smaller lots for \$20 apiece, what ought you to pay me for three of the larger lots?

21. If I sell you two and one-half of the smaller lots for \$50, what ought you to pay me for two of the larger ones?

A VEXED QUESTION, AND A PROPOSED ANSWER.

BY S. W. POWELL.

The vexed question is : How can we get good primary teaching done in most or nearly all schools, instead of in a very few of them?

The proposed answer is : For every ten or twelve primary schools to have one Superintendent, who is competent and well paid.

This article is intended as a suggestion to leaders in educational matters. The greater number of tax-payers, school-boards, and even teachers, do not as yet believe that primary teaching demands the best talent, learning, and special skill. Fortunately, the leaders in educational matters have come to substantial agreement as to the pressing need for different and better work in training the little ones. Here is the greatest defect in our schools, and it remains without much improvement, in the larger number of cases. We cannot get enough teachers. It is rare good fortune if, in a city of the size of Boston, or Chicago, or St. Louis, where much money and thought is spent in training primary teachers, six or eight *good* primary public schools can be found at any one time. Two or three is an average, probably, in these cities.

The reason is not far to seek. The work demands a combination of high culture, physical vigor, special adaptedness and experience which is rare. The great majority,—ninety-nine out of a hundred, probably,—who possess this combination marry early, and *ought* to do so. Natural selection leads them to wifelyhood. The superintendents of two of these three cities have in strong terms expressed to the writer their perplexity, caused by the early marriage of almost all the good primary teachers. If a woman is not wooed and won by some man a good deal above the average, before she is thirty, it is nearly conclusive proof that she has not the qualities necessary for high success in this work. If she is a child lover, she will naturally want to have a family of her own ; hence will be wooable and winable by a man who can appreciate such a treasure. Besides, neither men or women, as a rule, can before the age of thirty comprehend the principles which underlie this work.

Again, in the case of *qualified* women, the health is apt to fail. It is very exhausting, just because very delightful and exciting work. One who is not on the *qui vive* cannot get on at all. Besides, in the case of maiden ladies, after about thirty or thirty-five, even if health and other qualifications remain, adaptedness to young children begins to fail ; the ability to sympathize with children diminishes. I have this from the testimony of a city superintendent of long and wide experience. They often succeed admirably in grammar and high schools, and at the

present rate of pay such work more fitly remunerates their acquirements and qualifications. There are exceptions, but this is the rule.

We should not expect a railroad corporation to succeed that should set common mechanics and trackmen to drafting plans for machinery, or fixing grades or curves, or making time-tables. The true way is to have the master-mechanic superintend the hands of a whole shop; the engineer to locate curves and fix grades for an army of knights of the shovel and barrow. In school matters the same law prevails. The delicate, difficult, intricate problems of primary teaching demand long and wide experience, travel, reading, a broad and many-sided culture, and more than average talent in this particular direction. But the work can be laid out and planned out for vivacious, good-tempered young ladies. They need not understand the reasons for doing this and that; they need not originate much. Let a thoroughly competent man, or perhaps a woman, have charge for a term of years,—perhaps for life,—of twenty primary schools; give him a salary equal to that of the high-school masters; let his position be as permanent as theirs, if he is equally successful; give him as much authority as possible,—more than to the master of a grammar school,—in the matter of hiring and discharging teachers. The experiment is worth trying.

The waste of our present plan is frightful. Many of our choicest women are made invalids for life in the vain attempt to do a work of many sides, for only one of which they can be fit. The great majority of our primary scholars spend twice or thrice as much time as is necessary in that department, and come out with crippled, enfeebled, stunted minds; a wrong turn given to the mental habits; precious time lost beyond recovery in which right habits might be formed. Too often the physical powers are permanently enfeebled.

Prussia employs none but men in public schools. This is not without solid reasons. Teaching is a work in which the value of services is cumulative. A good teacher is usually better at forty than at thirty, and better at fifty than at forty. Permanence of tenure, with high pay and social position *in the upper grades*, is necessary to draw into and hold in any occupation the best brains. Public-school teaching in this country suffers because there is no pay or social position for the most eminent which at all equals that assigned to eminent lawyers, physicians, engineers, or business men. Railroad superintendents, insurance presidents, etc., have much higher pay; eminent college professors, journalists, literary men, artists, etc., have a higher social status than that accorded to the most successful public-school teachers. So it is only a small part of the *élite* of college graduates who choose, and remain in, public-school teaching as a profession.

In the case of ladies, the value gained from continuance of the best

talent in the profession is to a great degree lost. Many of the best marry or break down in health early. The number is small who remain unmarried and increasingly fit for primary teaching. The best adapted men and women will, as a rule, marry. A man does not have to leave his calling when he marries; most women do. Therefore, if, as seems probable, we must and should employ ladies in public schools, let them, while they are in the apprentice stage of their work, not be burdened with the planning and laying out of tasks, for the successful accomplishment of which only special talent, broad and liberal culture, and wide experience can qualify one. Let us, in other words, bring in the principle of *division of labor*. Many a man or woman will do certain parts of the work of watch-making excellently; if required to set up the machines, or plan new ones, they would fail. In every great machine-shop may be found accurate and valuable workmen who could never be able to draught new work or lay out the business of the shop.

There is a certain part of the work of primary teaching which a young lady can do as well as anyone. The writer has more than once got the most of the work of instructing beginners done excellently by older pupils. To plan that work and oversee it required very severe study,—the severest by far he has ever done. *That* the older pupils could not have done; without it, the results, instead of being far better than is generally reached, would have been of the hum-drum sort commonly seen,—perfectly sickening to anyone who knows what might and ought to be achieved. But the part which the pupil-teacher did, with that supervision and planning, was in many cases performed better than he could himself have done.

[It is hoped that educators will carefully weigh these suggestions. They are the outcome of much and earnest thought.—ED.]

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

V.

A few years since, while teaching in one of our Southern cities, one of my associate teachers made this inquiry: "Why is it that all Northern people are so peculiar in the use of the *nasal tones*? Why," said he, "I can recognize a Northern person *anywhere*, by that peculiar tone. Are they 'to the manor born,' or is it in their early education?" As he was a gentleman of rare culture and superior education, and there was

added to this a very extensive observation of people at home and abroad,—he having been a teacher both in this country and in Europe for many years,—it caused me no small amount of mortification at first, to be thus criticised, but upon reflection I could see that it was a fact. We *were then*, and we are now, a nasal-sounding people ; and I felt that the hint was a *just* one in regard to its being the *fault* of the early training of the child, rather than a *fault of Nature*.

I do not believe that the first time the child says *sing* he says it through *his nose*. When the mother takes her little weary daughter in her arms to rock her to sleep, and the little one says, "Please sing to me, mamma," I think she gives every word the same sweet, sleepy tone, with no *nasal* sound of the *ing*. But children are such imitators of what they hear and see, that soon we find they adopt the *tones* of those who have the care of them in their early life, as well as their *motions and manners*.

Teachers in the primary department of our schools have much to eradicate, as well as much to teach, and this will be one of the hard lessons in the sounds of letters ; but patience and perseverance will do much to help to reach the desired result. I find it almost impossible, without the assistance of the voice (with the pen), to give a clear idea of the best method of teaching the right use of the "*nasals*." It is hoped the teacher will thoroughly understand the lesson, and then it can be well taught to the pupil.

I would commence with the sound of *n*, taking the same course as has been hitherto followed,—giving a word without the essential *n*, and afterward make the addition of the letter ; viz., write upon the board *ero*.

Teacher.—"What is this word I have written?" *Ans*.—"Ero."

Teacher.—"Have you ever seen the word?" *Ans*.—"We have not."

Teacher.—"Can any letter be added that will make it a better word?" *Ans*.—"We cannot tell." Write *n*.

Teacher.—"What is the word now?" *Ans. all*.—"Nero." (*A hand is raised.*)

Teacher.—"Well, Eddie, what do you wish to say about this word?"

Ans.—"My dog is named *Nero*!" Now you will find the attention of the class is fixed.

Teacher.—"What letter did I write that gave the word (the name of Eddie's dog)?" *Ans*.—"En." And I do not doubt it will be given in a strong nasal tone.

Teacher.—"Please recite the letters to me, commencing with *a*." All give them accurately, and when they get down to *n*, *please stop here* and show the class just how to place the tongue, and how to breathe upon the roof of the mouth, with the tongue held firmly against the front teeth at their base, or where they grow down from the gum. After they

have seen this, clearly give the letter the name, *e-n*. Prolong the vowel-sound, which is the short sound of *e*, being very careful that they do not get into the habit of making the vowel too short, and thereby dwelling upon the sound of the *consonant*. The teacher can soon detect any inclination on the part of the pupil to do so, and correct it. After a few moments' practice in pronouncing *n*, take *ink*. I would take each pupil separately, and desire them to pronounce the *word ink*. Mark how many are inclined to the *nasal*, and train those, by themselves at first, then the class, writing sentences containing words that have *nk* in them.

The teacher must give an illustration that will enlighten the *class* as to what she is trying to teach them, and with a *will* to accomplish this, she will do so.

I shall continue this subject in another paper.

UNGRADED COUNTRY SCHOOLS.

BY JOHN SWETT.

CONDENSED DIRECTIONS.

1. Make as few classes as possible.
2. Age and evident *capacity* should be considered in making the classification.
3. Do not attempt to hear daily recitations in all the branches, but alternate the leading studies of the older pupils.
4. Keep classes, when they are not reciting, at work on slates, black-boards, or other definite exercises.
5. Economize time by drill-exercises for the whole school, except the youngest pupils, such as simple operations in mental and written arithmetic, spelling-lessons, composition-exercises, etc.
6. Match your lower-grade classes against the higher, limiting both to the elements of the studies.
7. Take a half-day, weekly, for declamations, readings, dialogues, compositions, etc.
8. Visit your pupils, and make the parents your assistant-teachers.
9. Teach your pupils the practical things that, in your opinion, they need to know.
10. Do not discourage the older pupils by "turning them back to the beginning of the book."

11. Require the older pupils to correct the written exercises of the younger ones. Criticism is a good mental discipline.

12. Let your oldest scholars assist you once in a while by taking charge of a small class. Teaching is good discipline.

13. Begin the collection of a school cabinet.

14. If you are a woman, give your girls an occasional talk on "domestic economy." Buy some sensible book on the subject, and lend it to them. Huxley says: "I put instruction in the elements of household work and of domestic economy next in order to physical training." In order to do this, it is not at all necessary to introduce a cook-stove into the schoolroom.

15. If you are a man, talk with your boys about their home-work, and instil into their minds the necessity and nobility of labor.

16. Once a week take an hour for a lesson on morals or manners. Read a good anecdote or story to illustrate your topic. You can fire a whole school with enthusiasm for good by reading well-selected stories. Stories are sermons that children can understand.

17. Make your scholars feel that truthfulness, honesty, and honor are virtues that must be their ruling motives in life.

18. Make your school the district center of civility, politeness, and good manners.

19. Persuade the parents to visit your school, even if you have to do so by means of an exhibition in which "their children" take a part.

20. School trustees are your legal superiors in office. Argue with them, persuade them, but do not contradict them.

21. Bear in mind that though you may have more "book-learning" than most of the men and women in a country district, there are sure to be many parents who are your superiors in sound sense, in judgment, and in the knowledge of the solid facts of human life.

22. Above all, keep your temper and never get discouraged. Remember that you cannot create in children capacities denied to them by the laws of hereditary descent. Do not expect too much of your scholars.

23. Whatever else is learned or not learned, a child leaving the public school at from 13 to 15 years of age should be able,—

(1) To read well and to spell well.

(2) To write a neat, rapid, and legible hand.

(3) To work accurately any question in arithmetic involving the four rules, and common or decimal fractions, that may arise in the common walks of life.

(4) To speak correct English, and to write a letter of business or friendship neatly and correctly.

(5) To use his faculties in observing the facts of the visible world around him, and to judge according to evidence.

MOTHER AND CHILD.

BY MRS. L. P. HOPKINS.

Ah ! the depth and tender sweetness
 Of the wonderful Madonnas !
 Love in its supreme completeness,
 Child and mother crowned with honors ;
 Raphaël Sanzio's holy faces
 Lighting Art's divinest places !

Rapt Murillo's vision painted
 Baby regal, calm, pacific ;
 Mother-brows all halo-sainted
 Raised in rapture beatific.
 Grand Coreggio's revelation,—
 Motherhood's annunciation !

Galleries of all the masters,
 From the generations olden,
 Safe from wreck of Time's disasters,
 Fadeless in their glory golden,
 Greet the child and mother kneeling
 In our midst with love appealing.

While the Christmas shrine, unveiling
 The immortal Babe and manger,
 Witnesseth the love unfailing.
 Welcoming each heavenly stranger.
 In each home the Babe and Mother,—
 Light of this world, dawn of other !

— The smallest pebble in the well of truth
 Has its peculiar meaning, and will stand
 When man's best monuments have passed away.

— *Willes.*

— Nothing good shall ever perish,
 Only the corrupt shall die,
 Truth, which men and angels cherish,
 Flourishes eternally.

— *J. Hagan.*

OUR NOTE-BOOK.

Previous notes have called forth letters from our readers. We are always glad to receive hints and queries from primary teachers, and a postal-card may give us a text for a short talk on some interesting topic.

A teacher in Elmwood, Ill., has the following thoughts on a spelling-exercise as conducted in her school:

Dear Editor:—Your exercise in spelling in the PRIMARY TEACHER, suggested another drill in common words, which we sometimes call "setting the table." My pupils are from six to ten years of age. To each one of the higher class is given a strip of fine brown wrapping-paper and a pencil. I call each pupil by name, thus: *Martha*, you may *spread* the *cloth* upon the *table* (they writing the words which are emphasized); *Lora*, bring the *knives* and *forks*; *Karolena*, the cups and *saucers*; *Luella*, carry the *plates*, *Elva* the *spoons*; *Louise*, go to the *drawer* for the *clean napkins*; as soon as the *water boils* in the *teakettle*, Dick can *pour* it on the *tea* and *coffee*; *Albert*, go to the *cellar* for the *cream*,—do not *spill* it on the *stairs*; *Minnie*, bring the *sauce*; *Harry*, go *quickly* for the *covered-dishes* for the *oatmeal* and *potatoes*; as soon as *Charles* has *taken* the *roast-beef* from the *oven*, you can *thicken* the *gravy*; *William*, place the *chairs* *around* the table; how *nicely* you have arranged the red and white *celery*, *Edward*. And so on, until you have material for a dozen or more lessons. Twenty to twenty-five words are sufficient for one lesson. We vary this exercise by finding out where the different articles on the table grew, or were prepared.

A Kansas teacher asks us for a general course of study for the first year in a primary school. We publish below a course of instruction:

FIRST HALF.

TALKING.

Steps.—(a) Ascertain each child's range of ideas, and forms of expression.
(b) Begin to correct wrong forms of expression.

Incidentals and Directions.—(a 1) Gain each child's confidence; lead pupils to feel at home in the school-room. (a 2) Talks about familiar things. (a 3) Present familiar objects, pictures, crayon-sketches on blackboard; lead pupils to talk about them, to ask and answer questions. (a 4) Tell stories, and lead pupils to tell what they remember; show pictures, and lead pupils to tell stories about them. (a 5) Talks about all the objects in school-room. (b 1) Begin to change incorrect forms of language, very carefully, so that the children's freedom in talking will not be repressed.

Suggestions and References.—(R) Thought and Expression, Part I., Munroe's Chart and Chart Primer, Appleton's First Reader, Model First Reader, Harvey's First Reader, Sheldon's Primer, Franklin First Reader, How to Teach, Calkins's New Primary Object-lessons. (S 1) Make a thorough study, by careful observation and reading, of how a child learns to talk. (S 2) The child's range of ideas, their relations and combinations, is the foundation for

all upbuilding in language; before any satisfactory examination in this direction can be made, the child's confidence must be gained.

READING.

Steps.—(c) Vocabulary of First Reader taught on blackboard.

Incidentals and Directions.—(c 1) Use script alone in teaching reading. (c 2) Associate words with familiar ideas, using objects, blackboard sketches, pictures, and stories, in order to make the ideas vivid in the acts of association. (c 3) Repeat these acts of association until the words taught recall instantly, in any sentence, the ideas of which they are signs. (c 4) Teach single words, phrases, and sentences; adjectives, prepositions, conjunctions, etc., should be taught in phrases and sentences, and not alone. (c 5) Pupils must never be allowed to try to read a sentence aloud until the thought it expresses is in their minds.

Suggestions and References.—(S 3) The child should be taught to read by the same methods by which it learned to talk; the main thing is, that the acts of association of ideas and words be made effective. (S 4) Pupils should remain unconscious of the parts of a word until at least one hundred words have been taught. (S 5) The words should be arranged for teaching in phonetic order, under the different vowel-sounds; for example,—*ă, ȃ, ȣ, ô, ȱ, ū, ā, ē, ī, ō, ū, ä, å, ô, oi, ou*. Words may be taught, however, not in this order.

WRITING AND SPELLING.

Steps.—(d) Copy from blackboard, on slate or blackboard, every word, phrase, and sentence taught. (e) Train pupils to make the letter *i* on slate and blackboard.

Incidentals and Directions.—(d 1) Use capitals and periods in writing. (e 1) Pupils should be trained to make the letter *i* exactly as it is made in the commonly-used copy-books. [*Note.*—Teachers should learn to write well on the blackboard.]

Suggestions and References.—(S 6) No matter how awkwardly the child begins to copy, notice and encourage every effort. (S 7) Pupils should read all that they write upon their slates. (S 8) The straight slanting line is found in every small letter except *e, o, c, and s*; in *i* it is found in its simplest form; this letter should be mastered before a single step in advance is taken.

SECOND HALF.

TALKING.

Steps.—See *a* and *b*. [*Note.*—These references are made to avoid repetition. Teachers should study, and follow in teaching, all that is found under the headings referred to.]

Suggestions and References.—(S 9) In correcting wrong forms of language, occasions for right expression should be given by the presentation of objects; for example, if a child says "The books *is*," more than one of different objects should be shown, and the child led to talk about them. (S 10) Every word that the child does not know at sight should be taught on blackboard.

READING.

Steps.—See *c*. (f) Change from script to print. (g) Vocabulary of First Reader in charts and reading-books.

Incidentals and Directions.—(f 1) In changing from script to print, let the

teacher print sentences on blackboard that have been read, and, without calling attention to the difference, request pupils to read. (*f* 2) Use charts before taking reading-book.

Suggestions and References.—[*Note.*—Teachers should not attempt to teach phonic elements unless they can pronounce slowly (spell by sound), with great skill.

WRITING AND SPELLING.

Steps.—See *d* and *e*. (*h*) The letter *u*.

Incidentals and Directions.—(*e* 1) [*Note.*—Slates should be ruled for writing.]

Supt. Wickersham of Pennsylvania spent four months abroad last year, and much of the time was devoted to visits and inspection of primary schools in Europe. His report gives a summary of his observations, and here are a few of the results:

"First, let me mention a few particulars, in which, I think, the elementary schools of the nations of Europe, educationally the most advanced, are superior to ours."

"1. *They are more carefully inspected.* The local school officers seem to be generally selected with reference to their qualifications for the place, and the inspectors are specially prepared for their work. They have fewer schools to look after than our superintendents. Their tenure of office is for life or good behavior, and they are held to strict accountability by superior officers.

"2. *Their course of study is better.* They do not have so much abstract grammar or arithmetic in their schools, or so much detailed geography; but, in place of these branches, they have drawing, vocal music, and the elements of the natural sciences. Many of them make special application of the natural sciences to agriculture, horticulture, and domestic economy. More teaching is done without the text-book.

"3. *Their terms are longer.* The schools are almost everywhere open for nine or ten months in the year.

"4. *The teachers have made more special preparation for their work.* They are, for the most part, either graduates of normal schools, or they have served an apprenticeship as pupil-teachers, in a school under the direction of a master of acknowledged skill. As a class, they are more learned than American teachers. They have, also, whatever advantages arise from constant employment and permanent situation.

"5. *More attention is paid to moral and religious instruction.* The teachers of the elementary schools, as a class, seem to be professors of religion. Religion as a branch of study is found upon almost every school programme. Under this head, lessons are given in the Scriptures, and in the doctrines of the Church to which the pupils or their parents belong. Intermingled with this intellectual religious instruction, there is much done to develop the religious life. A devotional feeling prevails in many of the schools that is very rare in America."

All our teachers are interested in the work of primary instruction in our sister republic, France. The following notes will add to an intelligent understanding of the great work done in that country for primary schools.

The Minister of Public Instruction, in his speech before the Chamber of Deputies, during the discussion of the Budget, thus spoke of what had been accomplished in France since 1867:

"But real progress has been made in primary instruction,—progress that is immense, even after that already realized by the law of 1867. We had about

four millions and a half of children to educate: the *écoles de hameau* (little country schools) were insufficient; they have enormously increased within ten years. We have 59,021 public communal schools, of which 9,352 are entirely gratuitous. An inquiry having proved that 34,108 of these schools were defective, that 17,641 ought to be rebuilt, while 20,944 were lacking in school-material, a law was passed for remedying this state of affairs, and since the passage of the law, about eleven months ago, 3,000 have been built or repaired, and 300 new *écoles de hameau* have been founded, and more than 600 new teachers appointed. . . . With respect to schools for young girls 5213 have been founded by *communes*, but the Minister desires to increase the number, and especially to augment the number of normal schools for girls, of which ten have been created since 1871. . . . The total expenses of the *communes* and the State for primary instruction amount to fifty millions of francs, which does not include construction, care of buildings, and aid of various kinds."

In comparing France with other countries, as respects education, the Minister says that England, Germany, Switzerland, the United States, and Belgium, with France, holds the first rank. The two great democracies, Switzerland and the United States, hold the first rank in primary instruction, but the Minister maintains that for superior and intermediate education, France is superior to them, and that in the matter of intermediate instruction France holds the first rank, and will be the first nation in Europe as regards instruction of all kinds, if the same progress continues to be made that has been going on for the last ten years.

In conclusion he said: "I desired to make known to you, gentlemen, these general results, as an encouragement to us and you to persevere in the way we have commenced, and so that the municipalities who are rivaling the State might be thanked here. It is, thanks to this common impulse, that we shall elevate and that we have already elevated liberal manners, and that we shall definitively acquire them; that we shall elevate and fortify the characters of all. It is, thanks to it, that we shall cause our institutions to be loved; and the Republic will have the distinguished honor of having contributed in the highest degree to the development of education in France; and, gentlemen, I know of no honor more worthy of envy than that."

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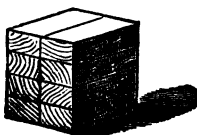
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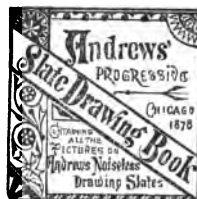
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THE
PRIMARY TEACHER.

VOL. II.

FEBRUARY, 1879.

NO. 6.

HOW TO TEACH TRUTH TO CHILDREN.

BY MRS. E. P. MILLER, M.D.

Having been a Massachusetts primary teacher more than a score of years ago, this PRIMARY TEACHER carries me back to the old Bay State and to the school-room again, and I cannot forbear lifting up my voice to help on the good work.

As Methods of Teaching seem to occupy much of your space, it may be of interest to your readers to know something of an old-time teacher's experience. During my twelve years of teacher-life (Ah! may my teacher-life never cease), I was often pained by the want of exact truthfulness in my children, and, upon investigation, I would frequently find that they had no real conception of what *truth* is. Then came the question, Why is this? And close observation showed that scarcely anybody, grown-up, spoke truth to children.

Bug-a-boo stories, to scare them into obedience; threats of punishment, unfulfilled; and false or deceptive answers to their numerous questionings were,—yes, and are,—almost universal. Then, too, the child-literature was and is, much of it, false, exaggerative, and often coarse both in sentiment and illustration. And yet, with all these adverse teachings, with all these blots upon the purity of the child-mind, we look for truth to emanate from children's lips, and for truthful conduct in their young lives. As well might we look for a pure stream while we ourselves are throwing mud into its waters; and it is the acme of wrong to punish a child for untruthfulness when his mind is by every possible means being stored with false ideas.

These thoughts and feelings have haunted me from girlhood. I have written and talked and acted upon them, to parents and teachers, and everyone to whom I might gain access. But, at length, from the suggestion of a friend, came the thought that if simple truths and interesting facts concerning life and real things could be made attractive to the

little ones, the work would be more sure of accomplishment ; for truths, crooned in baby-ears and jingled by baby-tongues, would not only tend to keep out falsehood, but, if once fixed in the child's memory, would grow with his growth and strengthen with his strength, thus becoming a part of his life, and influencing his whole future conduct.

Acting upon this thought, I have written a book for children, entitled *Mother Truth's Melodies*. It is composed of rhymes upon scores of subjects, each embodying a truth or pointing a moral. Every subject is fully illustrated, there being over three hundred pictures in the book. The jingle of the rhymes will impress them on the memory, and the illustration will serve to fix them there. The work has been done for a purpose, and with the hope that it will open the way for more and better work in the same direction.

Having been for twenty years a practicing physician, many of my rhymes have naturally drifted healthwise, and the simple truths thus presented will, if disseminated and acted upon, be a benefit to the race in future generations as well as the present. In very truth we are all so wound and inter-wound together, that whatsoever we do, or learn, or think, exerts an influence not only at the moment and upon ourselves, but for the ages to come and upon all peoples. Does not it behoove us, then, to so impress the children that good influences may strike deep, and early root?

It is claimed by some that nonsense is the natural food for the child-mind ; that "Mother Goose" is as essential as mother-milk ; that teaching sense instead of nonsense will destroy the child-nature, and make men and women of them before their time. This latter I would not, on any account, be guilty of doing. Keep the child a child as long as possible, but not by teaching him false ideas and exaggerated nonsense about impossibilities. Such teaching only excites and stimulates the imagination, which should, instead, be kept in check until truth and reality are familiar to the growing mind, and until the judgment is sufficiently mature to discern how far imaginary ideas are healthful and desirable.

The beauty and the glory of childhood is its naturalness ; and everybody must admit that it is far more natural to sing with "Mother Truth" her,—

" Hi-diddle-diddle,
The Sun's in the middle,
And Mercury's next to the Sun ; "

than to sing with "Mother Goose" her,—

" Hey-diddle-diddle,
The cat's in the fiddle,
The cow jumped over the moon."

And again, it seems natural, as a reply to the child's "wonder what you are" to the stars, to sing "Mother Truth's,"—

"Some of us away so far,
Planets, like your own Earth, are;
And we shine with borrowed light,
Borrowed from the Sun so bright."

while it is entirely unnatural to sing "Mother Goose's"—

"There was an old woman went up in a basket,
Seventy times as high as the moon,—"

her avowed purpose being,—

"To brush the cobwebs from the sky."

Similar contrasts might be drawn in many other departments, and I am free to assert that if children were taught simple truths in place of wildly imaginative and nonsensical falsehoods, and their little nerves not excited and stimulated by undue action in childhood, there would be far less call for the physician's skill to counteract in later years the effect of nervous and other drains upon the system. Will not teachers and others who look to the good of the race consider this matter, and in so far as they see these Truths, appropriate them and bring them to the consideration of others?

Mother Truth's Melodies is a "new departure," an opening wedge, and I hereby appeal to all educators, as well as all lovers of children and of truth, to "drive it home." The spirit of Truth is embodied in it, and it combines amusement and instruction in a way which no other book has ever done. It is suited to the nursery, or to the child of ten or twelve years, and even grown-up children find entertainment in it and instruction as well. I do not feel, when speaking of it, as though it is my book; I feel that it was needed, and that I have simply been the agent in bringing it forth.

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— "If thou art worn and beset
With sorrows that thou would'st forget,—
If thou wouldst read a lesson, that will keep
Thy heart from fainting, and thy soul from sleep,
Go to the woods and hills!—no tears
Dim the sweet look that nature wears."

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

The children's hour is dawning. Surely we are awakening to the importance of right beginnings in childhood, if we would realize the best results from maturity. Those of us,—and we are many,—who recall a dull existence within the covers of a text-book, while our young hearts were longing to explore the wonderful world about us, cannot but welcome with delight the new effort to make teaching and learning a *living* thing.

The minds of our little girls and boys cannot be developed by passively following another's lead. Christopher Columbus sailed through an unknown sea till he sighted a new shore, but let us not force our little people into the same boat, to follow the same old course to the land that is no longer new. Rather let us remember that every child is a Columbus, and must go on a voyage of discovery of its own. The most the teacher can do is to inspire and guide, herself guided by the subtle tendencies of the child's nature.

This is what the oral method of teaching aims to accomplish. It strikes a blow at the deadening processes whereby a child's wonderings are sacrificed to printed questions and answers. It seeks to quicken the perceptive faculties and concentrate the mind by bringing the child into close relations with the common objects that interest him, so that he is led to read with his own eyes the ever-open book of Nature. Do you call this the scientific method? In the words of Professor Hyatt, in his opening address before the Teachers' School of Science, Dec. 7, "You may call it the oral or the scientific method, but, in my opinion, it might still better be called the *natural* method of teaching."

It is simply following nature as she leads the way, the first five years of a child's life. We all know how the little hands reach out for the objects near them; how the little mind puts forth its "whats" and "whys" to learn the meanings of the mysteries about it; how the little feet run on exploring trips after the unknown. It is this activity we want to keep alive, so that at twenty the child of a larger growth may not have to begin, like many of us, where he left off at five.

That this method is the only true one, those were convinced who listened to Professor Hyatt. We wish every teacher in the country could have been present to catch the inspiration of the hour. Possibly some of my readers do not know that a Teachers' School of Science has been carried on for several years under the direction of the Boston Natural History Society, and that this year it is conducted with special reference to the needs of grammar and primary school teachers. Twen-

ty-four lectures are to be given. The opening one, to which I have referred, by Professor Hyatt; six on "The Growth-work and Useful Products of our Common Plants," by Professor Goodale; twelve on "The Structure of our Common Animals," by Professor Hyatt; and five on "The Metals and Minerals," by Professor Burbank.

Forced, as he said, by limited time to condense two lectures into one, Professor Hyatt first spoke of the inevitable results attending the text-book system; of the great efforts now making to introduce the oral method, and those made us *feel* and *know* the advantages of the latter by giving a forcible, though brief, illustration of it in the history of a pebble. Let me quote a few of his sentences in regard to the old system:

"After a mind has been drilled according to ordinary methods, for a certain number of years, the effects are not negative, they are positively injurious." . . . "The young men and young women who ordinarily come to me at the ages of eighteen to twenty-five often present a pathological condition of the brain due to this cause, and it is with great difficulty they acquire a habit of close observation." . . . "My own opinion is expressed in the words of another, 'A child knows a fact not when it can say the word, but when it can think the thing.'"

Placed before each teacher at this lecture was a bag containing a series of four specimens,—an angular piece of rock, a half-worn fragment, a smooth, rounded pebble, and a block of wood. We were then shown how we could lead children step by step, with ever-increasing interest, to solve for themselves the problem of the formation of a pebble from an angular fragment of rock.

After closely observing the first specimen and comparing it with the block of wood, the children can be led to recall some rock-mass they have seen in the fields or in a quarry. If an out-door trip can be taken, so much the better. They will find the rock cracked, and will notice that water drains down through the crevices. In time they will begin to wonder what the water does down in the rock. Then let one child fill a bottle with water, and put it in a pail of ice and salt, and let it freeze and burst the bottle. This will give the children an idea of what water in the cracks would do to the rock if it should freeze. Later they can find out *how* the water breaks the bottle.

Space will not permit me to give Professor Hyatt's charming little story, that could not fail to make this subject clear to any child, but I can refer my readers to the first of a series of *Guides of Science Teaching*, published by the Natural History Society as an outgrowth from three lectures, and sold for a normal price to any teacher who will send for them. I will only add, that a teacher can scarcely afford to be without them, as they furnish much information that cannot be found else where, and are brimful of happy suggestions.

FIRST LESSONS IN WRITTEN LANGUAGE.

BY PROF. S. S. GREENE.

V.

That function of language by which it becomes instantly significant, so completely absorbs and subordinates all others that it ought to have great weight in determining the *method* by which we shall teach written language to children.

No one can be said to have mastered the written language who cannot at once recognize the written forms first as signs of *ideas*, and secondly as signs of *sounds*,—of ideas first, because this function is immeasurably more important than the other. Be it remembered, however, that the child *cannot* and *must not* give equal attention to the two at the start, for this would confuse and embarrass his efforts beyond endurance. Since, then, written words in a phonetic language must become *double signs*,—signs of ideas, and signs of sounds,—and since we must not at first give equal emphasis to these two functions, which shall claim the precedence or come *first* into prominence? The answer to this question determines our choice of methods.

Let it be said that the goal may be reached by either method, yet not with equal advantages either in the stages of progress or in the result. If we treat written words first and chiefly as signs of sounds, we must for a time,—how long depends partly upon the teacher and partly upon the child,—subordinate and, for the most part, neglect their chief function. As signs of sound, written words are representative of entire spoken words only when taken as *wholes*, and of their parts only when taken as *parts*, or as letters; but as signs of ideas they become representative *only* when taken as wholes. The parts, except in composite words, have no significance, and therefore need no *formal* analysis to become instantly applicable. But as signs of sounds, the wholes must be reached by attending to the parts and to their combinations; there must be both analysis and synthesis,—in other words, *spelling* and *pronouncing*. The pronouncing must arise not from any prompting of the *idea* represented, but from a supposed recognition,—first, of the single sounds pointed out by the letters, not to the ear, but to the eye, and then of the combined sounds as similarly pointed out by combined letters, or whole words. And here again the representation becomes *double*, consisting of *forms* (letters), which unite in the *written word*, and corresponding *sounds*, which unite in the *spoken word*.

And here, too, arises a division in the application of the method. Probably the majority teach the *names* and *forms* of the letters, or a

certain number of them first, without suggesting the corresponding letter-sounds; then an effort is made to bring the letters together into short words or syllables, to be *pronounced* by a supposed apprehension of the sound which each represents,—a difficult and trying process for the child! Another and far more intelligible method consists in teaching the elementary sounds first, taking each in connection with the letter which represents it. In this case the child is dealing objectively with the two realities, *form* and *sound*; both are alike presented. But in the other, the *sound* is slowly and dimly inferred, after many shrewd guesses. The phonic method, for so it is called, is much more direct and effective in securing the pronunciation of words. It is the chief claim of this general method, whether it take the alphabetic or phonic form, that it enables a child to pronounce unknown as well as known words; that it is the key which opens the whole language,—a claim put forth with some show of justice, but subject to a very great discount when actually tested by new words in a conglomerate language like ours.

But what becomes of the *ideas*, in all this struggle for sounds? They are set aside, of course, for the present, by the very conditions of the method. Never were conditions better fulfilled. If the method has the merit of teaching the child to pronounce words whose meaning he does not understand, it also has the demerit of teaching him not to understand those which he does pronounce, be their meaning ever so familiar. And here is found the most pernicious feature of the method,—the suppression of thought. The burden of the teacher's task is to push forward the *pronunciation*. "What does that spell?" is the ruling question. The child is urged to greater and greater rapidity in the art, as he applies it to the successive words in the lines. And thus he learns to *read*! Read *what*? *Words, words, words*,—nothing more! "But the teacher must arouse him, and compel him to take in the meaning." He is already rallied to the extent of his ability to take in the sound; what more can he do? Then this kind of work is so *new* and *strange*; it is wholly unlike anything which he has ever done before. It has no resemblance to language: it tells him nothing. He can neither *give* nor *receive* thoughts by it. Worst of all, it supposes a child, wholly unused as he is to scientific methods, to accept and enter into intricate scientific processes, involving a sharp analysis and a difficult synthesis. In the most mitigated form it must, for a time, deprive language of all ideas.

Its results can be easily summed up. For a long time it gives rise to a hesitating, mechanical, and empty utterance called *reading*. As it deprives language of its life-blood, it results in a deceptive use of written expression. It is read and recited only *as if* it had meaning. The

habit of thoughtless reading and reciting is apt to linger much longer than the teacher supposes. Sometimes it clings to a child during his whole school-life, enfeebling all his efforts to draw thoughts from his text-books, and consequently diminishing the worth of his education. His recovery from this mental stupor is often slow, being brought about by the agency of some spirited teacher ; by the reading of interesting books, or from a sense of shame at his own stupidity. There are bright children who overcome these evils much earlier, and there are dull ones who never overcome them. The truest test is to take the average school where the system prevails, and judged by this it is universally acknowledged to be fraught with very grave evils.

If now we adopt the other method, and teach the written language as the instantaneous expression of thought, what provision can be devised for securing a correct orthography and a ready pronunciation of the words? To this question we invite the most earnest attention. If the child *can* be taught to make the written language instantly significant, he confessedly gains an important point. He *ought* to be taught to do so, unless the method involves a loss which more than counterbalances the gain.

He can be so taught; and the method involves no loss in spelling, no loss in pronouncing, no loss in reading, but a positive gain in all these. We must, however, leave its development for the next number. At present let the class continue the process of reading and writing. The teacher should seek to impress the language used, so that the children can write from memory. Thus :



See how the hen runs.

The boy is running, too.

He dropped his hat, but he will catch the hen.

The — sing. — — — sang. — — — will sing. Ann is — her dove. Ned was — his kite. The boy — — — to-morrow. Have you — your lesson? — — — yesterday. — — — writing — — —. Where are you —? Have you — your —?

The sentences thus formed should be used as a reading lesson, and the teacher should call attention to the different modes of expressing time employed in them. The class should now change the form of each sentence, as the time proposed shall be present, past, or future, and the

blanks in the sentences below should be filled, first as an oral and then as a written exercise.



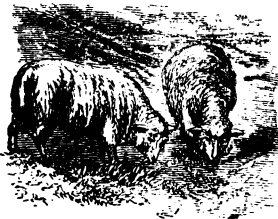
Hear the bee buzz on the flower.

It will fly to the hive soon

A bee once stung me on the face.

— on the fence. — up stairs. — in the morning. — under the sofa. — in the air. — at night. — on the pond. — for a week. — on your slate.

In this exercise both time and place are expressed. After the pupils have written the lesson, other forms of expression may be substituted for those used. The phrases here given are to be worked into such sentences as the scholars choose to write. It will be advantageous to give occasionally exercises like the following, to awaken the inventive faculty; and in all cases let the children write from memory as fast as possible:



The sheep are eating (what?). (Who?)
is sleeping. *The birds are singing* (where?).
The men are (doing what?). (How many?)
ducks are (doing what?).

See the (what?) (where?). *The* (what kind of?) *dogs are barking* (how?) (where?). (How many?) (what kind of?) (what?) (do what?) (when?). (What?) (is doing what?) (to what?) (where?). (Who?) (does what?) (how?) (when?) (where?)

PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS BOELTE.

XI.

THE CONNECTED SLAT.

From the concrete to the abstract, from the solid to the plane or surface, and from this to the edge of the solid or plane, that is, to the embodied line,—the stick.—is a long step in the process of analysis. New impressions are brought about gradually in the true order of the kinder-

garten, and objects and ideas presented to the child are always developed in natural sequence. The gap referred to is bridged by the *slat*, which represents partly the plane and partly the edges of the surface in such a tangible form that the whole edge can be seen, handled, and really understood. The connected slat consists of ten slats, each four inches long and half an inch wide, each overlapping the next one at the end, and fastened to it by a rivet, so that all can be folded up, or unfolded, and shifted into different forms, either geometrical, or symmetrical, or into representations of objects. If the slat is marked off in inches, it serves also as a measure, and resembles thus the carpenter's rule,—unfolding like it into *one slat*,—i. e., stretching out to the combined length of the ten slats. One form represented by this gift is always an outgrowth of the previous one, as it were. The different forms are made by merely shifting its component parts into the desired position.

The connected-slat is one of the first means by which to connect the kindergarten with the school, because of the variety of forms that can be made with it in regard to *the elements of geometry*. At first the slat is opened out, measured and examined with reference to all its parts and material ; then it is folded up again. We make application of the old rule : “from the simple to the complex,” and “from the whole to the parts.” The slat, when folded up, is used to show all the different directions. With *two* slats the *right* angle is made by the help of the lines which form the square net-work on the table. The *acute* or *sharp* angle is made by moving the end of one slat toward the end of the other, and the child will notice that there are many different-sized acute angles, and that these are all smaller than the right angle. The *obtuse* or *blunt* angle can be similarly demonstrated by gradually *opening out* the two slats which form the right angle. With *three* slats the child will be able to enclose a space ; it forms an *equilateral*, or *equal-sided*, triangle, which is immovable, and therefore a *fixed* form. With *four* slats the *square* is formed. By pushing the opposite diagonal corners towards each other, the square is changed into a *rhombus*, with two obtuse and two acute angles, and its equal parallel sides. With *five* slats the *pentagon* and *trapezoid*, or boat-form, are made. *Six* slats make the oblong, the rhomboid, the trapezium, and the hexagon. *Seven* slats will form a polygon of seven sides,—the heptagon, etc.

Also, different forms can be combined, as for instance : Two rhombuses can be joined at the sides, or at the corners. Similarly two pentagons may be joined ; or, four equilateral triangles may be within a large equilateral triangle ; or, a hexagon and a square may be joined at the corners ; or, a pentagon may be within a hexagon, etc.,

etc. These examples will show to what extent instruction may be given, and of what value the connected-slat is for older children. By constant repetition the child thus becomes familiar with the geometrical forms, and does not become wearied, because some new idea is constantly given; and thus repetition becomes attractive, and in this possibility lies one of the chief points of strength of the kindergarten. *At first* the children are merely learning to play *rationaly*, but there will soon arise within them as great a desire for work and study, when, in school, the old acquaintances of the Kindergarten will be met with delight and great interest.

Younger children will use the slat in the following manner: *One* slat may be compared to a board, a ruler, etc.; *two* slats, a flag, a tent, etc.; *three* slats may be so shifted as to represent a table, a flower-pot, etc.; *four* slats, a hatchet; *five* slats, a chair; *six* slats, a hat, a boat with mast, etc., etc. The child uses its inventive powers in order to produce many other forms and figures, and give with them the starting-point for much instruction and many little conversations; also, a few stars may be represented, although this gift is less adapted for this. At whatever age the slat may be introduced, it always will prove a fruitful source of entertainment and instructive lessons. The connected-slat is an aid to clearly understand the direction of lines, the angles, and the parallel lines, and shows the geometrical figures very perfectly.

QUESTIONS ON THE GLOBE.

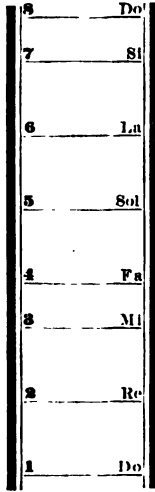
BY JOHN SWETT.

SIXTH EXERCISE.

1. Put your finger on London, the largest city in the world.
2. Passing near London, north and south, you see a heavily marked blank line: follow it with your finger from the North Pole to the South Pole.
3. What part of the distance round the globe does this line extend?
4. Where does it begin, and where does it end?
5. What is this half-circle called? *Ans.*—The meridian of Greenwich.
6. See if you can find any other half-circles on the globe.
7. Beginning on the Equator, at the meridian of Greenwich, count the half-circles eastward round the globe: how many?
8. Now read the figures on the Equator where each of these half-circles crosses it: what is the first numbered east of the meridian of Greenwich?
9. What is the use of these half-circles, or meridians? *A.*—To show how many degrees places are east or west of the meridian of Greenwich.

INSTRUCTION IN SINGING IN PRIMARY SCHOOLS.

By L. W. MASON.



1. PREPARATION FOR READING MUSIC.

THE teacher draws the accompanying diagram upon the blackboard, and drills the pupils in singing the scale up and down by the scale-names and syllables.

2. Using the pointer, the teacher sings all the songs the pupils have learned by rote, pointing to the sounds of the scale of which the tunes are composed,—first by the words; second, by the scale-names, and third, by the syllables.

THE THIRD REPETITION OF OUR LITTLE SONGS.

Writing songs in figures.

The teacher gives the pupils to understand, that a figure, with a comma after it, means a short sound, and that a figure with a dash after it means a long sound. Also, that a cipher means a short stop or rest.

She explains measures of two and three parts,—bars and double-bars, and proceeds as follows:—

Observe strictly the emphatic syllables.

| | | | | | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1, | 1, | 1— | 1, | 1, | 1— | | | | | | | | | | | | | | | |
| <i>Love-ly May, do not stay.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 1, | 2, | 0, | 2, | 2, | 1, | 0, | | | | | | | | | | | | | |
| <i>Bells do ring, Birds do sing.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 2, | 3— | 3, | 2, | 1— | | | | | | | | | | | | | | | |
| <i>Flow-ers fair scent the air.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 1, | 3— | 2, | 3, | 1— | | | | | | | | | | | | | | | |
| <i>Foun-tains flow, Murm'ring low.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 2, | 3, | 4, | 3, | 2, | 1— | | | | | | | | | | | | | | |
| <i>Now re-joice, the morn-ing dawns.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 1, | 1, | 2, | 3— | 4, | 3, | 2, | 2, | 1— | | | | | | | | | | | |
| <i>Spring-time, fair and gay, Comes in bright ar-ray.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 1, | 2, | 3— | 0, | 4, | 3, | 2, | 1— | 0, | | | | | | | | | | | |
| <i>Bright-ly the star, Beams from a-far.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 1, | 2, | 3, | 3, | 3, | 4, | 3, | 2, | 1— | 0, | | | | | | | | | | |
| <i>Let ev-'ry crea-ture sing Praise to the Lord.</i> | | | | | | | | | | | | | | | | | | | | |
| 1, | 1, | 1, | 2— | 0, | 2, | 2, | 2, | 3— | 0, | 4, | 4, | 4, | 3, | 2, | 1, | 2, | 3, | 2, | 1— | 0, |
| <i>Come to the grove. Hark! from a-bove, Warblers are singing of goodness and love.</i> | | | | | | | | | | | | | | | | | | | | |

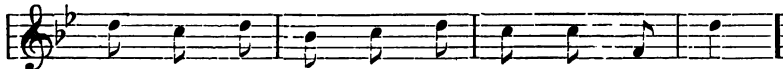
STRIFE OF SUMMER AND WINTER.

1st CHOIR.

Sprightly, but not too fast.



1. S. Come out in the fresh air and frolic with me! Come,
2. S. Oh, see now, how every thing joyful springs, And
3. S. No longer shut up in the house shalt thou stay: Far
4. S. You'll be in the mountains no safer than here: I'll
5. S. Well, then I would seek in the green wood a home, With
6. S. I'll creep with my flowers down under the grass, And
7. S. I'll call the warm sun, who the call will obey, And
8. So Winter and Summer at strife do appear, And



Winter! I long to be dancing with thee!
 hear how divinely the nightingale sings!
 out in the wide world I'll drive thee away!
 send my warm sunshine, and chase you from there.
 leaves and with flowers, where you cannot come.
 deep in the earth lie until you shall pass.
 drive thee out into the world, far away.
 so they'll be quarrelling still every year;

2nd CHOIR.

In time, but rather surly.



W. I will not be dancing, I will not go forth! This
 W. Thysinging and springing are nothing to me; With-
 W. Oh, then from this place I an exile will be: A-
 W. Oh, if you will never at peace be with me, You'll
 W. I'll come with my ice, with my frost, and my snow, And
 W. A freezing white cover I'll cover you cast, And
 W. If thus I were sent off, what good would it do? For
 As Winter and Summer will never be over, They



Keep exact time.

warm, friendly stove all thy fresh air is worth.
 in my warm bed I would much rather be.
 way to the high Alpine mountains I'll flee.
 find very soon I will come out to thee.
 change all your green wood to white ere I go.
 then from your taunts I'll be resting at last.
 out of the world I am never to go!
 keep up this wrangling and strife ever more!

THE WRITING-CLASS.

BY J. W. PAYSON.

XII.

TALK TO TEACHERS.

The capital letters give clearness, strength, diversity, and artistic character to writing. They introduce broader movement, fuller curves, greater breadth of design, and more marked distribution of light and shade, than we find in the small letters. New principles are introduced into the architecture of the capitals, and hence their classification is different from that of the small letters. The straight lines are now mostly eliminated, and flowing curves take their place. The grace and beauty of writing are largely centered in the capitals. Artistic character is not the least desideratum in penmanship, although it must of course yield precedence and value to a simple and legible style. However, these merits are not incompatible, but are happily blended in the best writing.

In the spoken signs of language, we not only aim at clear and correct enunciation, but we cultivate taste and expression. The written signs of language demand equal consideration, and have the same æsthetic bearing. We could easily teach the child the mere disposition of the lines in the characteristic forms of the alphabet, and leave out altogether any ideas of symmetry and beauty. The letters can be made stiff and regular; they can be stripped of many of their graceful lines, and remain bare signs of language. But we aim at something more than this. We not only wish to give the pupil a clear and intelligible handwriting, but we also desire to make it pleasing to himself and to others. To accomplish this, we must create in his mind a good ideal of the letters. And this last requires cultivated effort on the part of the teacher.

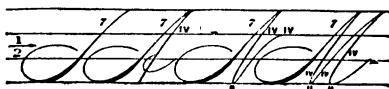
THE LESSON.

"Well, children, we have gone through with all of the small letters, and we have now come to the grown up letters, or capitals. I mean by this, that capitals are the largest letters we have in writing. Let us talk a little about the use of capitals before we learn how to make them. Now, if you will look at your reading-books, you will see that every sentence begins with a capital; and that the words *I* and *O* are written with capitals, and that some other words have capitals. Is not this much better than to have all small letters in your books? How much easier it is to see where sentences begin. How much better the pages

look to have some capitals sprinkled in among the smaller letters. How it would look to begin your name, or the name of the place where you live, with a small letter; for instance: 'charles snow, boston,'—writing it on the board with and without capitals. "Which looks the better?" "The capital one," is heard on all sides.

"Would you like to know why these big letters are called capitals? It is because they stand at the head of every sentence, just as a Captain stands at the head of a company of soldiers. Now we expect a great deal of a Captain. He should be a capital soldier, or he is not fit to be a Captain. Just so we expect a great deal of these big letters. They should be made in a capital manner; that is, very good indeed, or they are not fit to be capital letters."

"If a man was going to build a house, he would want to make a framework first, and then he could finish it off just as he liked. Now, in making capitals, we want to have first a framework, and then we can build up each letter. I am now going to give you some letters that have the Capital Stem for a framework":



"Here we have the Capital Stem followed by the capitals *A*, *N*, and *M*. See how much these three letters are like the same italics. All of the script letters,

both small and capital, come from the italic ones; but the script letters have more lines; and, in their capitals, graceful curves take the place of nearly all the straight lines which you see so often in the italics. I want you to look sharp at the Capital Stem. It is only a long curve and an oval. But these, together, make one of the most beautiful forms that we have in writing. You know that an oval is shaped like an egg. This base-oval rests on its right side. I wish now to cut off this oval finish of the Capital Stem, at the base-line, so that we can study the long curve. Tell me if it is the same curve all the way down?" Some say that it is—some that it is not. "I will change it a little, so that you can tell better about it," intensifying the curves. "What do you say now? Is it the right or left curve?" Many bright eyes can see both curves. "Right; both these curves unite to make a single line." I now draw a horizontal line through the centre to mark the curves. "What is the upper one?" "The left curve." "The lower one?" "The right curve." "You see that the curves meet at the centre of the stem. This beautiful curve, made of two opposite curves, is often called 'The Line of Beauty.' It comes from two ovals,"—writing one beside the other, so that the adjacent curves touch at the centre. I then trace the upper left curve of the second oval, continuously with the lower right curve of the first oval, to point out the Line of Beauty.

The children are eagerly watching me. "Do you see this Line of Beauty?" "Oh, yes, yes!" "Let us rub out those parts of the ovals which we do not care to use, so that the line will stand out alone. Now we have it clear. We call this the Capital Stem, in writing. To please the eye still more, we swing on to the Stem this upward curve, which completes the base-oval. See what a broad turn you have to give the oval; and the left curve comes right on top. The base-oval is just half as high as the Stem, and is longer than it is wide, or it would not be an oval. The lines are all light in the Capital Stem, except the right curve,—that has a shade which begins and ends lightly, but is heavier at the centre. The pen must move smoothly to make a good shade."

LESSONS FOR PRIMARY CLASS IN GEOGRAPHY.

BY MRS. LOUISA P. HOPKINS.

III

Teacher.—Here we are with all our pretty globes. Lottie, put your two fingers at the two ends of the rod. Those are the very coldest places,—so cold!—great seas of ice, and lands covered with ice and snow all around; great hills of ice, all colors of the rainbow,—blue and green and red,—so beautiful! all lighted up with streams of flashing glory shining down from the frosty sky. Sometimes the thick snow-storms fill the air,—flakes as big as your mittens!

Edith.—I wish I could go there.

Lulu.—I am afraid I should freeze; does anybody live there?

Teacher.—No, not in the coldest parts; the sea-birds, and the seals, the whales, the walruses, and great white bears are all by themselves, and have a glorious time,—not afraid of anyone!

Prescott.—When I'm a man, I mean to go there.

Ethel.—Has anyone ever been there?

Teacher.—Yes, some brave men have been far up; but they could not stay, nor go all the way to the spot where Lottie's finger rests. Here is a picture of one man who went: his name is Dr. Kane. If you were a little girl who lived up that way, Lulu, your mother and father would contrive to keep you warm. I have a nice story about a little girl who lived there, pretty near the coldest places. After this lesson I will let Loui read it to you.

Lulu.—Oh! please let her read it now: is it true?

Teacher.—There is nothing in it which might not be true ; but the rest of the lesson now is looking at pictures, so all crowd around and I will show them to you,—pictures that Dr. Kane made of what he saw up there. Here is a picture of that little girl's mother, with her baby in a hood on her back ; you see what warm clothes,—all of fur,—she has ? All these pictures are true, and I will tell you about them : they are of people and places in the cold parts of the earth,—near the North Pole, as we call that place where Lottie had her right hand.

[The rest of the hour is an examination and description of the most characteristic illustrations in Dr. Kane's volumes of Arctic exploration, followed, the next day, by the reading of "Agoonack," in the *Seven Little Sisters*.]

PRIMARY READING.

BY MISS OLIVIA HAMBLY, FARMINGTON, ME.

I.

The subject of teaching Reading is one that concerns all teachers in all schools, and none more than the primary teacher. We all know that to teach it at all successfully, no matter what the methods, it demands our best efforts and taxes our utmost ingenuity. Among the several good methods now in use,—of course I include the good (?) old A-B-C method,—Leigh's phonetic method, as shown forth in his charts, has been used very successfully in many schools. If used skillfully, and in connection with the object method, it nearly approaches the ideal.

In graded schools, if the temporary programme is, as it should be, so arranged as to give at least one-half of the time to teaching Reading, these sounds can be taught in from three to four weeks, although they have been taught in less. In ungraded schools the time must, of course, vary according to circumstances. Each lesson should not occupy more than ten or fifteen minutes ; or, better, each lesson should be only as long as you can hold the children without their feeling the reins.

These lessons may be taken up somewhat in this way :

LESSON I.

The teacher prints the first or long sound of *e* on the board, having previously committed the characters to memory, and tells the pupils to watch her. Those teachers to whom this method is new, can copy the characters in slate-pencil before school. It will not be noticed by the

children, and can of course be traced over at the lesson as though it were not there.

"Now, children, all say *street*." "You may all look down at your——" "Feet," they will say; children like to rhyme. "What do you do with your mouths?" "Talk," some will say. "Yes, you *do* talk with your mouths; what else do you do with them?" "Eat." "Yes; now little boys and girls have to have names; don't they, children?" "Wou'dn't it be funny if they had none? We should not know how to call them to us, or to let them know which child we meant, or anything of the kind. They *have* to have names, and so does this that I have made on the board. Its name is not Katy, or Charles, or Fanny; but it has a name. How many children want to know its name?" It will be strange if all hands do not come up. "Well, all make your mouths look like mine" (giving the mouth position); "say *e*." "That is its name, *e*." "You may say it three times, as I point to it." "Jenny may come and point to it, and the class may say it." "Who else wants to come?" "Frank may." "All say it twice." "Now shut your eyes and think how it looks, and say it very slowly."

"Now look again, children, and see what I make" (making the long sound of *a*). "Say *Kate*." "Sometimes children do not get to school in time, then we say they are——?" "Tardy"; "Late." "Yes, we say both; you may all say, after you have thought a minute, the one that sounds the most like *Kate*." Nearly all will say "Late." "What is this?" (pointing to *e*). "Fix your mouths just like you did for *e*, only a little wider open, this way" (showing them); "say *a*." "Say it four times." "That is this child's name: what is its name?" "Say them both." "Annie, point to *e*; class say it, if she points right." "John, point to *a* for the class." "Emma's row stand." "One child say this one, and the next this one, and the class repeat after them."

At the next lesson, after reviewing them for two or three minutes, let them try to print them. Probably you will not be able to tell *e* from *a*, or *a* from anything else in the universe. No matter, the children like to do it, if the teacher has the right look in her eyes and the right intonation of voice when telling them; and in trying to print it on their slates, they are printing it, though unconsciously, on their minds. For we all know that children remember what they *do* better than what they simply hear or even see.

Now present the chart, and let them see if they can find *e* and *a* on it. Let children point, rows stand, etc., as before.

Keep a bright and slightly, — only slightly, — competitive spirit throughout the lesson. "How many children think that they will know these two sounds well enough at our next lesson to learn two more?" "I am glad you *all* think so. If you *do* know them we *will* learn two more."

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

VI.

We find that in the endeavor to give a correct sound of the nasals, we are cultivating the *ear* of the pupil ; indeed, it can be accomplished in no other way so as to become fixed. The pupil must hear the *nice* tones, in contrast with the unpleasant ones, in order to see the need of a change. Beginners in any branch of learning are impressed by that which is clothed in the most attractive form, be it either of sight or sound. Take this sentence, "What are you thinking about?"

Make the inquiry, "What nasals are found in this sentence?" and the pupil will give you at once this answer, "The *n* in the word *thinking*," giving it as strongly *nasal* as he is able. Require the class to pronounce it (the word) again, and to observe what organs of speech are used. Explain to them the best method of pronouncing the word ; viz., place the tongue against the edge of the upper front teeth, so as to give the exact sound of *th*, then allow the tongue to be drawn back a little and raised to meet the roof of the mouth near the throat, and with a quick expulsion of the breath you have the first syllable of the word, and with the tongue slightly *depressed* you will be able to give the final syllable without any of the *twang*.

Care should be taken to show the class where the *accent* should fall in *such words*, and where the greatest force of the breath is needed. These exercises need *much* of *care*, and *drill* and *real work*, but you will accomplish *much* in *due time*. This drill should be carried into the recitations as well as the *reading* classes. In the lesson in arithmetic, teaching the multiplication-table even, see to it that the pupil does not recite "Three fives make fifteen, four fives make twenty," with a *drawl* and a nasal tone, so *disagreeable*.

Not long since I was listening to the recital of the multiplication-table in a primary school, and it was recited with perfect *accuracy*, but all the tones were *shrill* and absolutely *painful* to the ear of the listeners. The teacher remarked to me, "She would give *anything* if she could only eradicate that unpleasant tone from her school." I advised her to do it, and I hope she will succeed. I think it can be done in *all schools*, and I believe that soon it *will be done*.

I believe it to be the duty of teachers to make the recitations of *all studies* just as agreeable and pleasant, in *sound* and *manner*, as they would do were they preparing the pupil for a public exhibition in reading or declamation. I know it is very hard to *undo* what has been previously *illy done*, and I have the warmest sympathy with teachers,

who find the child bringing from its *home*, even, bad habits of manner or voice ; but the teacher can do but little of *real* work in the school-room, that will be of use to the pupil, until these habits are *all*, or *nearly* all, broken up.

And I think the real object of the drill in the sounds of letters will bring about a much-needed reform in our school-rooms, more effectually than any other *branch of reform* that can be introduced.

My next paper will be a lesson in *reading* ; and its needs considered will be the subject.

A LESSON ON THE SPONGE.

BY MARY I. PETTINGILL, LEWISTON, MAINE.

Statement.—Because sponge is full of little holes called pores, we say it is porous.

METHOD.

Teacher comes before the class with a sponge and saucer of water, and asks the children what she has ; children tell. "What is a sponge used for?" "To clean our slates." Teacher confirms. "What else do we use a sponge for?" "To clean our clothing." "Why do we use a sponge instead of a cloth?" "Lint comes off from cloth." Talk with the children about other uses of sponge. "Now notice and see what I do." Teacher puts the sponge into the water, and the children tell what she has done. "Now notice and see what happens." "The sponge takes up the water." Teacher has the class decide, "Where has the water gone?" "Into the sponge." "Where, in the sponge?" "Into the holes." Teacher takes the sponge out of the water and wrings it ; children tell what she has done. "Now look at the sponge, and see what you can tell me about it." "Yellow, brown, full of little holes." Teacher confirms. "Where are the little holes?" "In the sponge." "What can you say of the sponge, then?" "Full of little holes." "What do we call these little holes?" Children or teacher gives term, *pores*. "Now tell me all about it." "The sponge is full of little holes." "Called what?" "Pores." Teacher has children give full statement,— "The sponge is full of little holes called pores." "Because sponge is full of little holes called pores, what can we say of it?" Children or teacher gives term, *porous*. Drill on term. Teacher or children give full statement,— "Because sponge is full of little holes called pores, we say it is porous." Individual and class-drill on statement; teacher writes statement on board. "What else do you know of

that is porous,—something you eat every day?" "Bread." Teacher experiments with bread. Children name other things that are porous.

SUMMARY.

Children tell what they have learned,—that sponge is porous, and why. Name other things that are porous, class deciding about each. Teacher tells children to bring something next day that is porous. Teacher erases statement from the board, and children reproduce on slates.

FREE GYMNASTICS.

BY SAMUEL W. MASON.

I.

SITTING POSITIONS.

1. Sit erect with arms folded.
2. Body thrown forward with folded arms on desk.
3. Arms extended on desk in front parallel.
4. Sit erect, shoulders thrown back with arms hanging by side.
5. Head resting on right hand with right elbow on desk.
6. Head resting on left hand with left elbow on desk.
7. Head resting on both hands with both elbows on desk.
8. Head resting on both hands with hands on desk.
9. Sit erect, shoulders down, elbows thrown back as far as possible, with forearm horizontal, hands tightly closed.
10. Right arm thrown horizontally in front and back to position 9 three times.
11. Left arm thrown horizontally in front and back to position 9 three times.
12. Both arms thrown horizontally and parallel in front and back to position 9 three times.
13. Hands thrown forward in front, alternately, and back to position 9, three times each.
14. Both arms extended horizontally and parallel in front.
15. Twist arms as in boring with gimlet, hands tightly closed, three times.
16. Open and close hands three times.
17. Strike hands together three times.
18. Arms in front, forearm perpendicular, upper arm horizontal.
19. Right arm perpendicular and back to position 18 three times.
20. Left arm perpendicular and back to position 18 three times.
21. Both arms perpendicular and back to position 18 three times.

22. Arms alternately perpendicular and back to position 18 three times.
23. Both arms perpendicular.
24. Twist arms as in 15, arms perpendicular.
25. Hands together over head three times.
26. Hands upon each other on top of head.
27. Right arm up sidewise at an angle of 45° and back to position 26 three times.
28. Left arm up sidewise at an angle of 45° and back to position 26 three times.
29. Both arms up sidewise at an angle of 45° and back to position 26 three times.
30. Arms up alternately sidewise at an angle of 45° and back to position 26 three times.
31. Both arms extended up at an angle of 45° .
32. Snap fingers.
33. Strike hands together over head three times.
34. Sit erect, arms folded, as in No. 1.
35. Sit erect, arms folded, right face.
36. Stand.
37. Stand erect, arms folded, left face.

The pupil will now be ready to commence the standing positions without interruption, or the standing positions may be taken as a separate exercise, as they must be, unless pupils are in a school-room with desks.

HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

XV.

WHAT TO EAT. — WHEAT BREAD.

Fortunate are you, my dear lady Teacher, if you are not of that large class whom failing digestion has compelled seriously to consider the above subject. Why, however, should not your reason and conscience lead you to take it up, and not allow you, like the majority of people, to go on heedlessly eating whatever comes in your way? Since the quality of the blood and muscles, nerves and brain, depends upon and is modified by the quality of the aliment taken, and since the character of one's feelings, thoughts and acts is in large measure the outgrowth of bodily conditions, why should we not, as sensible persons, deem it worth while to inform ourselves as to the kinds of food best suited to our needs before we do ourselves irreparable injury by subsisting on those things poorly adapted to the sustenance of the human

system. I feel a measure of confidence in offering you advice on this subject, based on very large experience and observation in feeding both sick and well persons.

First in importance as a staple food, I would place wheat,—not whole wheat, but the whole of the wheat grain, pure and simple. Let well-grown, well-ripened and well-harvested wheat be so thoroughly screened and cleaned as to remove every imperfect berry and foul seed, and all dust, and every extraneous thing, and then be ground through stones so sharpened and close-set that the entire berry shall be made as fine as nice white flour, even the bran being cut into a fine powder,—which is better done when the grain is thoroughly dried by a year or two of age than when it is newly grown. Let this Graham flour, as it is popularly called, be made with milk or water, or milk and water, and nothing else,—as is entirely practicable,—into light, sweet, delicious bread,—in one form or other, and we have a food so well compounded of all constituents which enter into the various tissues of the body in a normal state, that one can subsist on it alone, as food, in the maintenance of health. I have myself, in a good many instances, seen this done for many months. In some of the cases, these persons greatly improved in health and strength on this regimen. In many scores of instances I have seen persons live on this bread and Graham pudding, or mush,—flour and water simply,—with apples and other native fruits, and nothing else, for so many months that these extended into years. These persons were either well when they began this course, and under it continued in excellent health, working hard with brains or with hands; or else they began as invalids, and under this course improved in flesh, strength, and general health. I do not say that my patients who have chosen to adopt this regimen, have invariably thriven on it, but in the large majority of cases they have done so. I do not say that every worker can do well on bread and fruit alone; on the contrary, I am sure that many persons have such hereditary, or accommodated, or accustomed dependence on a mixed diet, including meat, that to dispense with this would prostrate them at least for the time being. My object just now is, not to persuade my readers to adopt a diet of bread and water, but to show them that good Graham bread is one of the best foods known to man, so complete in itself as to be sufficient unto his necessities; while superfine flour bread can not keep men alive, because it lacks some of the essential elements. Therefore eat Graham bread instead of white bread.

There are objections to be met on this question, I am well aware. "Some stomachs can not bear Graham," which fact proves it to be "poisonous." No respectable stomach ought to bear, without revolt, a great deal of the Graham flour which is manufactured and sold in the market. Men have been ignorant enough and vile enough to think

anything would do for those who wanted brown bread,—or, as they contemptuously say, bran bread. So they take foul wheat, and shrunken wheat, and musty wheat, and anything and everything that is not fit for white flour, and grind it, after a fashion, leaving the bran in great scales, and sell it for first-class Graham ; and when their customers cannot make good bread of it, they conclude that Graham food is not wholesome.

The idea is that brown bread is plebian, and white bread is patrician, while exactly the opposite is true. An inferior grain may be ground into superfine flour, and raised with yeast or powders in bread or mixed with soda, cream of tartar, lard, butter, sugar, eggs, spices, fruits, etc.; in biscuits, crackers, pastry and cakes, it passes very well. Its poorness is partly hidden in the compound. But only the cleanest, fairest, and best quality of grain can pass with those who know its excellence, unmixed with anything but water or milk. Their fine taste at once detects a poor article. So delicious and satisfying is this kind of bread that it requires no extraneous appetizers. How many times I have heard persons remark, "I cannot eat white bread without butter, but with Graham bread I never think of eating butter." When the people generally come to know what good Graham bread is, and what its value is, then there will be a general demand which will insure in all our markets a first-class article.

Account must be made, however, of the stomachs that cannot bear even this, though these are not nearly so numerous as may be supposed. A sensitive digestive system is subjected to quite an important change of condition when required to receive and dispose of the entire substance of the wheat-berry in lieu of certain portions of it, and as a consequence disturbance and discomfort may be felt. Sometimes months are required,—the substitution of the one bread for the other being very gradual,—to make the change without trouble. With most persons it, however, can be made very readily. Whether made suddenly or gradually, the ultimate effect of the change is usually decidedly beneficial. Now and then there is a stomach that cannot adapt itself to the best Graham bread, or even to Graham pudding,—which is made on the same principle as corn-meal hasty-pudding, thoroughly cooked, and is one of the blandest and best aliments either for sick or well. Such a stomach is to be pitied, for it is the thing which is at fault and not the food. Happy is its possessor if any article in the whole category of foods can be found to suit it, and he is lucky his stomach does not prove his life-long bane. We may commiserate him, but we are not called upon to accept his capabilities as a standard by which to judge of the comparative value of articles of food.

I should question the opportunity for observation on a scale sufficiently large to justify general conclusions, to be offered to the public, of a person who sincerely and honestly, and without mercenary motive, decries the use of Graham food.

"Our Home," Dansville, N. Y.

OUR NOTE-BOOK.

TEACHING WHAT WE MAKE IT.

BY THOMAS EDWARDS.

Teaching is pleasant, or teaching is irksome,
Just as we chance to take it;
Teaching is pleasing, or teaching is tiresome,
Just as we choose to make it;
And teachers who grumble and teachers who scold
At pupils and their daily recital,
Would grumble and scold if the wisdom untold
Of a Solon was at their disposal.

It is all very well to have talent and lore,
But if these we have not we must bear it;
It is all very well to have muscle in store,
Though we find if we *must*, we can spare it;
But if cultured or not so, and teaching is new,
We're wise if we teach well what we do know,
And earnestly follow this old maxim so true,
That "Thoroughness with instruction should go."

To encourage us on when we meet with reproof,
Cheering us on when nigh to despair,
Is the thought that we will, in all honor or truth,
Be remembered by the youth in our care.
And in city or country, wherever we are,
And no matter what be our position,
Be our hearts but in tune, and our ways *above par*,
Gladly received will be our instruction.

Not all can be noted, but all can be noble,
For our work's the same,—the noblest, the best,—
And if *truly* we teach the best we are able,
The effort put forth will surely be blest.
Yes, teaching is irksome, or teaching is pleasant,
Just as we are happening to make it;
But if we cheerfully teach, our hearts will be lent
To our teaching, and pleasure felt in it.

— *New York School Journal.*

In the January number of THE TEACHER appears an article by a contributor, on "The Vexed Question,—How can we get good primary teaching in most or nearly all schools, instead of in a few of them?" The writer reflects upon the great mass of our primary teachers, and makes the statement

that in the large cities it is rare good fortune to find six or eight *good* primary schools at any one time, and adds that "two or three is an average, probably, in these cities." We do not endorse the somewhat sweeping assertions of this article, and gladly publish the following caustic criticism from one of the most capable and experienced teachers of this grade. He evidently has no maiden sisters over thirty, and there lurks in our mind the suspicion that he has forgotten the amiability of his grandmother. We simply bear our testimony to the excellence of many schools of this grade taught by ladies who have passed beyond the age he names, and know from observation that they are no less amiable or winsome than hundreds who become wives before that period. We turn our contributor over to the tender mercies of our lady correspondent, who is abundantly able to propound conundrums of pungency for his consideration :

To the Editor of the Primary Teacher :

I *had* thought in this nineteenth-century civilization that educated gentlemen had decided that we poor women might have some amiability left, even if we were not wooed and won before the extreme age of thirty or thirty-five ; but as it is decided that we have not, we must submit, in our weakness, that they know best.

But I think our *friend* wields a two-edged sword. If, as he says, neither men or women, as a rule, can comprehend before the age of thirty the principles which underlie primary teaching, would it not be better for neither party to marry till sufficiently developed for their offspring to possess the traits he deems necessary? It seems to me that a physiological law might apply before thirty years of age as well as after. But what can be his standard, when he says there probably is an average of only two or three *good* primary schools in a city as large as Boston? What sort of work *are* we doing, that we are so belittled? As a primary teacher I feel it sorely, and *hope* educators, as the editor supplements, *will* weigh the suggestions and *inform us*. He also says, that a good gentleman-teacher is better at forty than at thirty, and better at fifty than at forty. Alas! alas! to have been born a woman with only amiability enough to last thirty or thirty-five years at the longest. God must surely have made some mistake about these superabundant and useless women! If it is true, as he says, that "public-school teaching suffers in this country because there is no pay or social position for the most eminent equal to that in other employments," what is to be expected when the *army* of lady-teachers is so berated? Teach us better, gentlemen, if we are so low down in the scale, but do not taunt us for being or remaining single. We love children and try to do our duty by them, and are not afraid of comparison even with the mothers who are not all more loving and patient than ourselves.

JUSTICE.

East Boston, Feb. 7, 1879.

We take pleasure in calling the attention of our readers to the first of a series of gymnastic exercises, by a gentleman eminently qualified to furnish the primary teachers of America with safe and useful physical exercises, suited to the ordinary school-rooms, without the use of apparatus. In this

connection we desire to emphasize some suggestions in regard to the importance of having the teachers train the little children to *stand* and *walk* properly.

Young pupils love to march, and they should be encouraged in this delightful exercise, provided they are taught to do it *correctly*. The constant dread of "noise," and the fear of being censured for the want of "quiet," has influenced many teachers to conduct this cheerful and useful exercise in such a way as to cause positive injury to be done to the children. They are required to step lightly, and to insure a perfect compliance with this command are made to walk by stepping upon their toes; consequently hundreds of little children in our primary schools invariably "*toe in*," and thus walk in a constrained and awkward manner.

Teachers, examine your own classes and see for yourselves how true is this criticism. The per cent. that "*toe in*," or plant their feet in a direct line, will surprise you if you have not had your attention called to this defect in walking and marching. We all admire to see young ladies and gentlemen walk with a becoming carriage of their bodies, gracefully and in a dignified manner, which can never be the case if they are made, while children in school, to so step as to make them "*toe in*."

We feel called upon to sound the alarm in tones commanding the attention of all the primary teachers of America, and give the order: "*Toes turned out equally, so that the feet shall form an angle of sixty degrees*," in walking and marching; "*step squarely on the feet*," resting the whole weight of the body upon them. If any doubt the importance of these suggestions, let them try the experiment of walking "quietly" on their toes, and see how the whole body is cramped, shoulders rounded, and chest contracted. It may make a little healthy noise at first, but correct adherence to the rules we have suggested will soon produce results in the grace and dignity of the walk that will compensate a thousand times over for the "noise" produced. Again we say, teach children to step *squarely* on their feet, and this habit will aid in making them *square* in more senses than one. If we were to make an *eleventh* commandment for primary teachers it would be, "Teach and act in everything on the *square*."

There is no position in life where uniform courtesy, gentleness, and kindness is more important than in the primary school. Children appreciate the bright things, the good things, the cheerful, hopeful features of life. Keep these points in mind constantly, and inculcate them both by precept and example. The temptation to *scold* in a school of little children is very great, but the influence of it is most pernicious. There is neither reason, common-sense, or good results in experience to justify scolding, fault-finding, or complaining, in such a position. It sours the temper of the children, and if a teacher once loses herself and forgets the heroic spirit which should animate her life in this work, she has made a grand blunder.

It also sours the teacher's temper,—provided it is sweet, which is doubtful if prone to scold,—and alienates the hearts of the pupils. Rely upon it, teachers, children cannot love you as well, or respect you as much, after you have berated them as they did before. You should at times control them with

firmness and decision, and it may be your duty to punish them in the right spirit, with severity adequate to the character of their offences, with a purpose to do them good, and they will feel the justice of your conduct and honor, respect and love you all the same; but young pupils instinctively despise a scolding, fretting teacher. It arouses the bad blood in their veins, and tempts them to strive to make you disclose your weakness, degrade your moral sense, and lower your own self-respect. Use the rod even,—judiciously, if necessary to secure order and obedience to wholesome rule and a proper recognition of authority,—but we beg of you not to scold, find fault, or complain in the presence of children whose lives should be made cheerful and hopeful.

Some one sends us the following query: "Has a teacher a right to sew, or knit, or read novels during school-hours or at recess?" The hours assigned to school work should be faithfully and conscientiously devoted to the school. Anyone worthy of the *name* and *pay* of a teacher will acknowledge the justice of this proposition. Is the author of this question aware of any primary teacher who does these things? We presume he must refer to schools of a higher grade, where teachers may have less important duties to perform, and less to inspire entire devotion to their work. Was it in a college, academy, or high school that these things occurred?

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Agesilaus, King of Sparta, on being asked what should be taught to boys at school, answered: "Those branches of study which they will practice when they become men."

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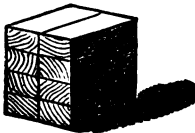
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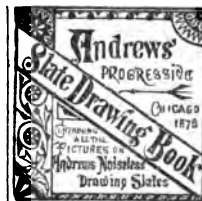
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THE
PRIMARY TEACHER.

VOL. II.

MARCH, 1879.

NO. 7.

TEACHING ARITHMETIC.

BY MRS. R. R. BIRD.

“ Multiplication is vexation,
Division is as bad,
The Rule-of-Three it puzzles me,
And Fractions drive me mad.”

Yes, Multiplication is vexation ; but should it be? Addition has its difficulties : it is a hill delightful at first to children as they clamber up its sides, but many times steeper than need be at the summit, so that little ones grow foot-sore and weary in climbing its height, and only welcome with a grateful sense of relief Subtraction, which stretches out a gently undulating plain whose monotony is broken by little hillocks, scattered here and there, beckoning them to climb. Children will climb ; they grow and develop by climbing. If neither Nature nor art interposes an object, they will heap up something, even if it be each other's little bodies. All children like Subtraction.

But Multiplication is a towering mountain, up whose steep ascent, with its craggy sides, narrow passes, and perilous ravines, little folks may not, and must not, travel without efficient guides. But, alas! the guides are too often inefficient. They too often forget to adapt their pace to the foot-steps of the little ones whom they lead by the hand, and then,—poor little folks!

Just look in upon that little girl at school, bending over her sum in Multiplication.—a sum the like of which, with its heavy multiplicand and almost as heavy multiplier, neither you nor I may have been called upon to do amid all the practical duties of our maturer life-time. *Yet it is in the book,—it must be done!* The example finished, she compares it with the answer given. It is wrong! Over and over again she multiplies, and over and over adds the results ; but still the answer is wrong, wrong, wrong! Look at her: her shoulders stooping, her hand sup-

porting her weary little head, her face anxious and care-worn,—almost desperate in its expression,—as she is again and again thwarted in finding that one little error, which, repeating itself by habit, leavens the whole lump of her sum. Shall not the teacher's hand extend itself in pity, to point out the little secret fault? "Oh! no; others have done it,—she can do it and must do it, without any help, too. 'Tis better for her!"

Again look at the same child, as she plays out at recess in the open air, which resounds with her merry shouts: her cheeks are rosy with the glow of health, eyes bright with gleeful delight, her whole face beaming, her whole form radiant with life and healthful joy. This picture, oft repeated, is health and happiness; the other, physical disease and mental unrest. Which shall we have?

If there is any problem in arithmetic,—O teacher!—which to the little one brings a long-continued knitting of the brows,—painful even to see on older faces,—heed the sign; the child's burden is too heavy for her to bear. He who said, "Bear ye one another's burdens," would as soon apply it to the too-heavy problems in arithmetic which children are called upon to carry, as to the griefs and trials of maturer years. Never require it of a child to do those weighty sums in Multiplication without assistance, unless you see she can easily master them. If there arise a difficulty, and she can overcome it herself, so much the better; she is the stronger for the struggle and the triumph. But if the burden is so heavy she cannot carry it with uplifted head and buoyant heart, at least take hold of one little corner of it, speak an encouraging word, and send her on her way rejoicing.

With somewhat the same eagerness and delight with which happy children gather around the table in the evening, to puzzle out those fascinating riddles in the *St. Nicholas*; their faces earnest but not anxious, wondering sometimes but not despairing; now and then appealing to mamma, sitting near with her work, interested in their pursuit, following them as they progress, and here and there making suggestions; until at last one, more fortunate than the rest, calls out, "I've got it, I've got it, mamma!" his face radiant with joy at the consciousness of a difficulty overcome and a triumph achieved;—with somewhat the same eagerness would we see them pursue their problems in Multiplication. Is it not possible thus to let the warm, genial, home-currents pervade the school atmosphere, warming it and making it teem with life?

Educators everywhere are waking up to the fact that too much has been, and still is, expected of children. The ripe fruits of mature age have been expected when only the opening bud,—the promise of the future fruit,—should have been sought for. Text-books are being com-

piled more and more in accordance with the needs and capacities of the child-mind. School Boards, in prescribing studies for the different grades of the public schools, seem to be making increased efforts to avoid cramming and over-taxing. Yet, with all this, there are still wanting the *mother-teacher* at school, and the *teacher-mother* at home.

We want the mother-teacher who, feeling herself above and beyond all text-books, will be led, from love and pity for the children, to cull from them only such parts as she sees are fitted to their capacities; will even be able to throw them aside in some cases altogether, and with cunning'y-devised ingenuity lead the children by easy stages to evolve principles out of self-made problems, and bid farewell to rules, exceptions, and definitions. Like a true mother, she will be such a child among her children that new life shall spring into old methods, recitations shall sparkle with happy conversations, and the solving of problems shall be always a joy.

We want the teacher-mother at home who feels it to be her province to supervise the education of her children; who, knowing the needs, abilities, temperament, and perhaps the future pursuits of her own children better than anyone else should know them, may beg leave to step aside from the best-arranged curriculum and choose such studies as may the best develop and the best fit her children for the duties of life.

Oh! mothers, can you not let the wheels of your household machinery revolve awhile every day without your direct attention, that you may find time to supervise the lessons of your children? Are there no superfluities in your domestic arrangements or in your sewing system that you can well dispense with for the sake of having leisure in which to study the latest styles in books and methods, lest your children outgrow you and leave you behind them? It is your province to know what they are studying, and to judge whether the lessons are beyond their capacity, or whether they are such as will be of practical benefit in preparing them for the pursuits for which they are particularly fitted.

Make their lessons interesting to them by supplementing them with familiar talks. Awaken original thought, that they may be self-dependent thinkers. Take every opportunity to help them; apply what they have learned in school to the daily-occurring events of home-life. Above all things, acquaint yourselves with the teachers of your children, not only by visiting them in the schools, but by entertaining them at your homes. And there, to the usual discussions of the state of the weather, of the health, and of the news of the day, add friendly chats concerning books, methods of instruction, the various details of the school system, and their direct bearing upon the physical, moral, and mental health of your children. If you will do all this, teachers, seeing

that they have your co-operation, will unconsciously find themselves making their means and ends harmonize with your own, and deferring to a united Board of Mothers as well as to worthy School Boards ; and these last in their turn, during their sessions, will find themselves in their judgments and decisions serving the same influential corps.

Not until the warm, genial, home-currents thus stream into the cold, dull atmosphere of the school-room, and in return the school atmosphere pervade the home, will a happy equilibrium be established, in which the germs of a true education,—physical, mental, and moral,—may spring into life, grow and fructify. Then “Multiplication” will no longer be “vexation,” nor “Fractions drive” one “mad.”

QUESTIONS ON THE GLOBE.

BY JOHN SWETT.

SEVENTH EXERCISE.

Note.—Teachers will please explain the use of the terms Latitude and Longitude.

1. You will look for the figures showing *Latitude* on the Meridian of Greenwich ; put your finger on the place named, and then follow the circle passing through or near that place around to the Meridian of Greenwich.
2. In what Latitude is London ?
3. In what Latitude is the northern part of South America ?
4. Cape Horn ? Cape of Good Hope ?
5. The mouth of the Amazon ?
6. New York ? Philadelphia ? Cuba ?
7. The Himalaya Mountains ? the Isthmus of Suez ?
8. For the figures marking *Longitude* look on the Equator ; put your finger on the place named, and follow the meridian passing through or near it to the Equator, and read the figures.
9. What is the Longitude of Cape Horn ? Cape of Good Hope ?
10. Of Iceland ? of the mouth of the Amazon ?
11. Of the Isthmus of Panama ?
12. Of the mouth of the Mississippi ?
13. Of the Gulf of Mexico ?
14. Of the Caribbean Sea ?
15. Of the Sandwich Islands ?
16. Of the eastern point of Africa ?
17. Of the western point of South America ?
18. Of the Nile river ?

FIRST LESSONS IN WRITTEN LANGUAGE.

BY PROF. S. S. GREENE.

VI

It is the purpose of this article to show that the child may learn the written language at once, as the instantaneous expression of thought,—just as he learned the spoken,—and at the same time may acquire a correct orthography and a ready pronunciation ; in other words, he may make its significance the supreme object of attention, while he works out all subordinate processes without bringing them into an unnatural prominence, as in the ordinary methods.

The plan presupposes that we begin with any of the one thousand words, more or less, with which the child is familiar. Taking these as known only to the ear, the tongue, and the mind, it claims every advantage which this knowledge affords while making them further known to the eye and the hand. It teaches the child *to read* and *write* any of these words, by treating them at first not as letter-groups, intentionally made to represent sounds, but as thought-messengers, sent forth to represent and awaken ideas. Letter-groups they are, and they do represent sounds, but these are subordinate functions, to be held for future development. It is thus that we can at once teach the child to deal with words in their true and most exalted capacity, so as ever after to treat them in that capacity in every act of reading and writing. This is an immense gain ; just as it is for the teacher to be recognized as *teacher*, a sort of sovereign guide, a superior personage, and not as one in the ordinary walks of life.

By this method the child must both *recognize* and *make* the words as signs of thought ; for, if he merely *recognize* (read) them, they are only messengers *to* him, without any adequate means of making them messengers *from* him, and of thereby involving tacitly and unobtrusively their orthography and phonic representations. But by making them with his own hand, and with no other conscious aim than to produce the signs of thought, he employs the hand as he does the tongue,—to minister unwittingly to the wants of the mind. To illustrate : if the child makes the form *top* to stand for the toy which pleases him so much, he *involves* or *works in* three letters, and represents three elementary sounds ; but his mind is not dwelling on these (unless we unfortunately draw off his attention to them), any more than it is on the three elementary sounds of the word when he speaks it. In this way both the mind and hand are gaining experience together, each in its own way,—the one consciously, the other unconsciously ; and our unconscious experiences, if

properly guided, are our very best. It is in this way that the child *acquires the orthography of every word he learns.*

How shall he acquire their pronunciation? Not, at first, by any conscious combination of letters or letter-sounds. There is no *spelling*, phonic or a'phabetic, as that process is commonly understood; but there is a true orthographic representation of every word,—a representation so thoroughly imprinted upon the memory that the slightest error is as readily detected by the eye as any false pronunciation is by the ear. But how can the mere sight of a whole word enable the child to pronounce it? Simply by its association with the *idea*. It is the *idea* that prompts him to utter the spoken word, and that forcibly and truly; now the written word serves to awaken the idea; the eye takes in the sign, the mind the idea, and the voice instantly pronounces the word. As the eye glances along the line, the mind *thinks* the ideas, and thus the child reads *silently*; if, at the same time, the voice utters the words, he reads *audibly*. He expresses thoughts now, because he has thoughts,—because he has not been deprived of them by any spelling-process. He could before pronounce any word which was known to the ear, the mind, the tongue; but now he can pronounce them when known also to the eye and the hand, and may continue so to do, if the teacher judge best, without working out subordinate processes, till he has gone through *with the pronunciation of his one thousand known words.*

But this is not best. It is far better to intersperse with this work *disciplinary* processes, which in the teacher's mind have a two-fold end,—the one to mould the unconscious habits above named, and the other gradually to “work out” into full consciousness the latent elements and processsss which every movement has been “working in.” This may begin early, if the teacher judge it best, but it must *never* conflict with the fundamental idea that *reading* is receiving, or receiving and uttering thoughts, and that *writing* is embodying thoughts. Thus, the child writes and reads, “See my top spin.” The teacher commends the reading and the writing as having accomplished their highest end, but says it would look better if the *n* in *spin* (calling the letter by name, *en*, just as if the child already knew it), were not made to rise above the other letters. She thus corrects the writing, and insists upon the change, yet as a subordinate matter. The child already knows the letter *somewhat*,—he has made it again and again; but now he knows it explicitly by *name*,—one letter is “worked out.” In like manner all will soon be evolved without loss to the grand predominant end. So, again, she writes *top*, of course to express some thought about it, but incidentally, as she proceeds, she utters aloud (as if impelled by some inward guidance), first the sound of *t*, then writes the letter itself; next the sound of *o*, then the letter; and so of *p*. She then requires the

pupil to do the same, but always as a side matter, not as an exercise essential to *reading* or *writing*,—that has a more exalted meaning. In this way, without lowering at all the child's conception of *reading* or *writing*, she will readily "work out" into full apprehension the sounds of the letters, and at the same time hold the work in due subordination. She may begin this as soon as she finds it best. Miss Hambly has given this part of the work most admirably, on pp. 177-8 (February number). If she will make that work incidental and wholly subordinate to the higher and all-absorbing process of *expressing thought* by reading and writing, her plan will be perfect. But to do this the children must *write* while learning to read,—write as the best means of learning to read.

In this way, long before the child has exhausted his one thousand familiar words, he will be better able to infer the pronunciation from the letter-groups and letter-sounds than if he had begun with these directly. He will be better prepared to enter upon the mastery of the remaining ninety-nine thousand words than an equally bright child who has spent as much time with the analytic method, either phonic or alphabetic. With the incidental training above named, he is better prepared than the other to pronounce a new word when looked at as a mere group of letters, for he has noticed these in their relation as parts of a *whole*, and not as parts broken from the whole. He sees the branches, twigs, bark, etc., *in* the tree, and not as broken away, scattered about, then picked up and put together. Neither he nor the other can be *sure* of the correct pronunciation of a new word by inspection alone, or by any process of spelling alone. We all depend upon *hearing* a new word pronounced, before inspection or spelling can be made surely available.

But when we look at the problem of learning the written language in all its bearings, there is no comparison between the two methods. The child who attaches *thought* to written words looks at a new word as the sign of some new idea, not as something to be pronounced merely. What does it mean? is uppermost. Every reading-lesson is to him an exercise in thinking. Hence, in connection with the reading-lesson, the teacher will find the explanation of the pictures which usually accompany the lessons a very valuable exercise. If the reading-book does not furnish material enough, other illustrated books, or engravings, chromos, or any pictures which will interest the class, may be used. Let the picture become a study to the class. Their explanation must not be a random one, such as children are apt to make, but should be systematic, beginning with the central object or idea contained in the picture and gradually branching out to the minor points. Such an exercise should form a part of every reading-lesson, and may also be made useful as a simple lesson in written composition. The ingenuity

of the teacher will suggest methods of awakening the interest of the class in this direction.

One method, illustrated in connection with the following cut, is to give catch-words separated by blanks. The imagination supplies the "missing links," and the child writes a little story, containing the given words woven into his narrative.



*Charles — river — toy boat —
— high wind — — lost — weeds
in the middle — wade — not deep —
sink — — help! — Rover —
bark — jumped — swam — —
shore — saved.*

Another plan is to suggest a theory for the explanation of the picture by asking questions which will draw out the idea of the child. This method gives more room for the play of the imagination.



*Here is a boy looking into a well.
Has he dropped his hat? Is he looking
for a fish? Does he see the sun, or his
own face in the water? Is the cat in the
well? Is the bucket lost?*

The child may select either solution of the question, and should develop his story methodically, as he did in the oral explanation.

— A wonderful thing is a seed,
The one thing deathless forever!
The one thing changeless,—utterly true,—
Forever old and forever new,
And fickle and faithless never.
Plant blessings, and blessings will bloom;
Plant hate, and hate will grow;
You can sow to-day,—to-morrow shall bring
The blossom that proves what sort of a thing
Is the seed, the seed that you sow.

LESSON FOR PRIMARY CLASS IN GEOGRAPHY.

BY MRS. LOUISA P. HOPKINS.

IV.

Teacher.—Now look on your globes ; see the outlines and forms ? Those forms are the lands and countries, where all the people live ; the oceans they cross in ships, the great continents, islands, and seas which make the outside of the earth we live upon. Turn your globes over, so, and see these two great lands held together by a narrow thread. What names are written upon them, Ethel ?

Ethel.—North America, South America.

Teacher.—What is the shape of North America, Lottie ?

Lottie.—Like a triangle ; and so is South America.

Teacher.—Which is the broadest part, the upper or the lower ?

Edith.—The upper part.

Teacher.—The upper part toward the North Pole is the Northern part ; and the lower part toward the opposite, or South pole, is the Southern part. These two great pieces of land reach nearly from the North to the South Pole, stretching over nearly half the globe ; they are called *continents*. All may stand up in a row, facing that way. Now hold out your right hand straight before you. You are pointing to the *real* North now, and behind you exactly is the real South ; your hand is stretched out toward Agoonack, but she would have to come far to take it. Now all stretch your arms straight out from the shoulder, and point ; that is where the sun rises, the East. You are pointing to the ocean : are you not ?

Lulu.—I am pointing to the bay.

Edith.—I am pointing to the fort.

Prescott.—I am pointing to Nonquitt.

Teacher.—Yes, all those places are on the shore of the ocean ; the Atlantic Ocean, that is. You face the North and point to the Atlantic Ocean at your right ; now try to find out where on your globes you live, —on what continent ; you are nearer to the North Pole than to the South.

Ethel.—I think I am on the continent of North America.

Teacher.—That is right ; you found that out yourself. Edith, did your mamma tell you how she went to England ?

Ethel.—She told me she went across the Atlantic Ocean.

Teacher.—All begin here on your globes ; that is where you live,—that mite of a dot ; trace with your finger a way across the Atlantic Ocean all the way to the East. Turn your globes around ; now my

finger has reached another great land,—the continent of Europe,—and up here are two smaller lands ; this one is England. That is the way the ship went to reach England ; it sailed twelve days and nights, always to the East, and so it arrived at England. It started from North America, crossed the Atlantic Ocean and brought her to England. England and the part of North America where we live are about equally distant from the North Pole ; they are just about equally warm, and very much alike in many ways. Every land which is at about that distance from the North Pole is about as warm as ours, and has days as long as ours.

[The recitation concludes with an examination of the class on the precise points made in each recitation so far, especially on the new ideas introduced with this lesson.]

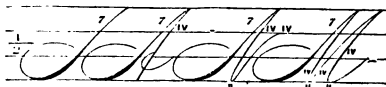
THE WRITING - CLASS.

BY J. W. PAYSON.

XIII.

THE LESSON.

“Children, I wish to tell you three things about the Capital Stem in *A*, *N*, and *M*. It is of full height, well slanted, and the upper half but slightly curved,” illustrating on the board. “You will have to try many times before you can



write it to suit you ; but each time you try is one step towards doing it. If you know just how it ought to be made, that will help you to make it.”

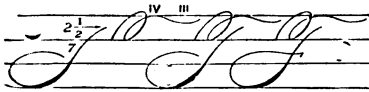
“After you write the Capital Stem, you have only to make a slight left-curve, on main slant, from the upper point down to base, to have the body of *A*. You see that the long curves form a sharp upper angle. Be sure to keep the lines open from the very top, and do not widen the letter too much. Then begin the crossing-curve, at just the height of small *r* or *s*, on the last curve ; carry the line down through middle of letter ; let it cross last curve at height of half a space, and end at height of a whole space,” carefully illustrating its course. “This crossing-curve is the lower part of an oval. Remember this when you write it, and try to have it please your eye.”

I next erase this characteristic part of *A*, and finish the last curve with the shortest possible turn at base, and then carry up a slight left-curve to two-thirds the height of letter. The children recognize *N*, and it all seems like play to make one letter out of another. I tell them that the last curve of *N* bows forward a little to be graceful. The distances across the middle of the letter are equal.

I now remove final curve of *N*, and from the turn at base make a slight left curve clear to top, on the same slant as Capital Stem; from this point I make a long left-curve, on main slant, nearly to base, add a short turn, and finish with a right-curve at height of one space, and one space to right of main line. "What letter is this, children?" They exclaim, "Capital *M*." Make the distance between the upper points one space; keep the three distances even across the middle of letter.

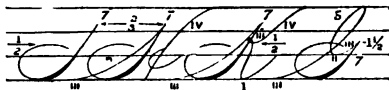
Note.—It will be seen that the alternate curves of *M* slant alike. The slant of the Capital Stem is a critical point in this group of letters. The second line being upon main slant, and united angularly to the first, symmetry requires that the Capital Stem should be on increased slant,—if on the same slant, the two lines would coincide.

"Here we have the twin letters, *T* and *F*. The framework of these letters is the Capital Stem. But it is shorter by half a space than in the first group, and besides it curves more. The base-oval in *T* is just the same as in *A*, *N*, and *M*. But



see how different it is in *F*. Here the upper line of the oval combines the left and right-curves, and becomes a real Line of Beauty. This Line of Beauty is carried clear across the Stem, and a little to right of it forms a sharp angle with a tiny straight line," illustrating each step. "You can always tell the written letter by this cross, as you can always tell the printed one by a similar mark. *T* and *F* are so nearly alike that when you learn one you have almost learned the other. There is a sort of cap that finishes both letters. It is just a small looped-oval and curve. You begin the cap-oval at height of two spaces, pretty well to left of Stem; carry it a little above height of three spaces, and bring the right-curve of oval within a half-space of Stem; let the inside curve wind through the center, crossing the oval a little below top, and combine with a long double-curve to the right, thus. Name this curve." The silence is ominous of failure. "Why, children, it is just the same as the top of the base-oval in *F*; now think." "Oh! it is the Line of Beauty," cries out one little pupil, and all the others agree. "Have the highest point of the double-curve directly over the top of Stem, and carry the curve about two and a half spaces to right of oval."

"What are these letters, children?" Erase some of the script lines, and change others just enough to bring out the Italic likeness. Next, write the Capital Stem separately, and show how it is modified; that the main part is



shorter, and a single curve. "The base-oval is not changed; but to give a finished look to the Stem, we begin the letter with this introductory right-curve, which unites with the Stem in a sharp angle. Observe how the curve droops at first. The second part of *H* is a long left-curve, which begins at full height, two spaces to right of Stem, and extends on main slant to base. The upper part is well curved. The crossing-curve is the same as in *A*. The width of *H* at center is a little less than a space." A critical point is not to unduly widen the letter, which destroys its unity.

Second part of *K* begins at same point as in *H*, with a slight double-curve on connecting-slant; combines at center of letter, in a narrow loop, with a second double-curve nearly vertical; and finishes with lower turn and final curve, as in small *k*. The loop intersects Capital Stem, and is at right-angles to main slant. Illustrate to the class how the two double-curves form the same characteristic part as in the Italic letter; that the script curves mean just the same as the straight lines of the Italic. Let the pupils analyze the double-curves.

G begins with an introductory right-curve on connecting-slant. This curve combines in a narrow turn at top with an incomplete oval, which extends downward two spaces, and then rises to half the height of letter; at this point the oval unites angularly with the Stem. The long sweeping curve which begins *G*, forms, with the left-curve of oval, a loop, the intersecting point of which is a little above height of one space. The Capital Stem is a single curve, and half the height of letter. In *G* the Stem is the characteristic part, and the looped-oval forms the body of the letter, as will be seen by comparison with the Roman letter. The main part of *G* is simply an incomplete oval. A vertical line drawn through top of Stem illustrates the division of the oval.

— O, happy child, thy cradle small
Is infinite space to thee;
Become a man, and the boundless earth
Will too low and narrow be.

SILENT LETTERS.

BY MARY I. PETTINGILL, LEWISTON, MAINE.

Point.—To develop idea of, and give term *silent* as applied to *k* in words containing silent *k*.

METHOD.

Teacher calls attention of the class and touches a *knob*. "What am I touching?" "A knob." "Spell the word *knob* by sound." Children spell. "If I wanted to write the word *knob* on the board, what should I write first?" "*N*." Teacher writes *n* on the board. "What next?" "*O*." Teacher writes *o*. "What next?" "*B*." Teacher writes *b*. "Spell the word *knob* by sound." Children spell. "Spell it by letter." Children spell as written, *n-o-b*. "That is not right; but I will tell you how to spell the word *knob* by letter." Teacher writes *k* before *nob*, and tells children that is the way to spell the word *knob*. "Spell it now by letter." Children spell. "Spell it by sound." Children spell, trying to give sound of *k*. "How many think you spelled it just as you did before, when you spelled it by sound?" No hands raised. "Spell it just as you did before." Children spell by sound. "What sound did you hear first?" "*N*" (giving sound). "What means *n*?" (giving sound). Children point, or say *n*. Same plan for *o* and *b*. Teacher, pointing to *k*, "What sound did you hear for that letter?" "Did not hear any sound," class decides. "If you did not hear any sound for this letter, what can you say about this letter?" "It has no sound." Teacher confirms. Teacher suggests for, and children give, other words containing silent *k*. Teacher writes words as they are given, and obtains from children the statement that *k* has no sound in each. Teacher, pointing to words, "What can you say of *k* in all these words?" "It has no sound," class decides. Teacher confirms. "If I should spell these words by sound, how could you tell that *k* has no sound in these words?" "Should not hear any sound of *k*." "That is right. When you are real good, and anybody cannot hear a sound of you, what do people say about you?" "Quiet"; "Still." "Yes, but I know another word that means the same." Children or teacher give term, *silent*. "What might they say about you?" "Silent." "If people who make no sound are said to be silent, what may we call this letter *k* when it has no sound?" "*Silent*." "Spell the word *silent*." Children spell, and teacher writes the word *silent* on the board. "What is silent in these words?" "*K*." Teacher writes *k* after the word *silent*. "Why is *k* silent in these words?" "Because it has no sound." "Give me other words having *silent k* besides these on the board."

Children give words ; teacher writes them on the board, and children give meaning of each. Children or teacher point to words. Children tell that each contains *silent k*, and why silent. Drill on spelling of words while before children and while covered. Teacher erases words from the board, and has children reproduce those and write on slates all others they can think of containing silent *k*.

Note.—For other lessons on silent letters, children would not need development of idea as in this lesson. Teacher could say, "I want you to give me words containing silent (naming letter)." Children give words and tell meaning of each ; what letter is *silent* and why silent. Spell words and reproduce on slates.

A WORD TO THE PRIMARY TEACHER ABOUT MUSIC.

BY W. S. TILDEN.

IV.

The exercises and songs given in a previous number are a specimen of such as should be selected for a school at that stage of progress, and which may be found in any *good* singing-book adapted to a class like yours. In this range or compass of voice,—namely, from *G* to *D*,—a multitude of pleasant and instructive songs have been written.

You do not discover anything uproarious or funny in them ; and many teachers, after a brief and feeble trial of the plan of working that I have suggested, will be inclined to break away from its restraints and dash off into the mere singing of something that is "interesting," as they call it,—“Up in a balloon,” or “The king of the cannibal islands.” Here endeth rational improvement and systematic progress. But you are not one of those who thus confess their inability to interest the class in the regular work appropriate to its condition, and you desire to know what steps shall next be taken.

Lead the pupils to perceive that the key note, or *do*, as for convenience we call it in singing, has relation to sounds lower than itself as well as to those which are higher. In our scale-practice hitherto we have always ascended *from*, and descended *to*, the key note. Now we are to learn to sing downward from the key-note. This will be accomplished in the manner prescribed for learning to sing the scale at first.

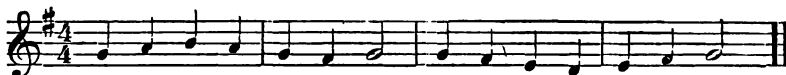
Without any explanation, and simply calling upon the pupils to listen, commence at the pitch *G*, as before, and sing *do*, *si*, and let the class imitate ; then reverse it and sing *si*, *do*, in the same manner. When

the interval of a semitone downward from the key-note has thus been made clear, various exercises may be taken by imitation :

Do, si, do ; do, si, la ; la, si, do ;
Do, si, la, sol ; sol, la, si, do ;

After the ear has been prepared thus, the song-exercises which follow may be undertaken.

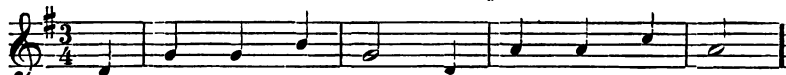
Little Bird.



1. Lit-tle bird up - on the tree, Sing, O sing a song to me.
2. Are you hap-py all day long? Tell me, tell me in your song.

In getting the pitch for the next song, sing downward from the key-note *G*,—*do, si, la, sol*,—and commence the word “O” at the pitch last sung. The movement must not be too slow, and a good accent preserved. Guard constantly against drawing the unaccented syllables.

The Butterfly.



1. O but - ter - fly! say, why hast - ing a - way?



So ea - ger - ly fly - ing, now far and then near.

2. Now far and then near, now there and then here ;
O, I will not catch thee, I'll do thee no harm.
3. I'll do thee no harm, then why this alarm ?
O, were I a flower, I'd say thus to thee.
4. I'd say thus to thee, “O, come, come to me,
I give thee my heart, and I'm good unto thee.”

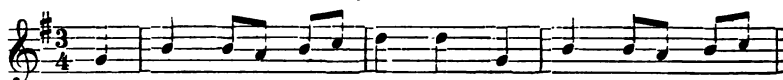
In many of the simple songs that you will select for your class, slurred notes occur ; that is, as you would speak of it in a class singing by imitation, two or more sounds are sung to one syllable of the words. To prepare properly for this, substitute *la* for the regular scale-syllables, and then unite two sounds in one *la*. Sing the two sounds first with the usual syllables ; then immediately repeat the same with *la*, uniting them smoothly. Thus :

1. { *do, re ;*
 { *la, . . .*
2. { *re, do ;*
 { *la, . . .*
3. { *do, re, mi ;*
 { *la, la*
4. { *mi, re, do ;*
 { *la, la*

The time of the song next given, and which includes the element just

referred to, should be taken somewhat quickly ; a little slower than the words would be read, but never so slow as to sound heavy. The proper practice of songs of this sort tends to greater smoothness in singing.

Come Out, Little Rabbits.



1. Come out, lit - tle rab - bits, Here's some - thing to



eat, The birds are all sing-ing, Their mu - sic is sweet.

2. The morning is lovely, with sunshine and shade,
Come out little rabbits, and don't be afraid.
3. Some nice water-cresses I have for you here,
Some bread and some clover, so come, never fear.
4. The dog will not harm you, the cat is away,
Come Bunnie, come Minnie, for food and for play.

PRIMARY READING.

BY MISS OLIVIA HAMBLY, FARMINGTON, ME.

II

"Let me see, children, I promised you that you should learn two new sounds, if you knew,—there, I almost told you them! If I *had* I should not have been able to tell whether you knew them or not." I do not give this as a model introduction, only as one that happened with me. I *did* nearly say the sounds, and took advantage of it to make the children laugh. We *all* laughed ; the little ones heartily. There is great satisfaction in standing before sixty little life-full souls, if I may coin an adjective, and making them laugh or cry as you wish. Great satisfaction, but greater responsibility! If teachers would make pupils laugh sometimes, and laugh with them, there would be less tittering and mischief behind the desks.

"All the children that can tell this sound (pointing to *e* or *a*), raise their hands." "Annie may tell it, and those that think she is right may put their hands down." "You are all right, it *is* *e*." "Now the hands may come up for this one." "George may point to it, for Blanche to

tell it." Willie keeps his hand up; he thinks it is *not a* "What is it, Willie?" Willie gives it wrong, and is helped. In this and in other ways the teacher can judge pretty accurately how the lesson is remembered.

"Mary may point to both, for Frank to say them." "Lizzie may point for the class." "You know them very well indeed, children, so we will take the new ones." Teacher makes long *o*. "Now make your mouths just as round as you can; this way (giving mouth position); say *o*." "What is this character's name?" "That is right; say round *o*." Care should be taken to *have it round o*. Watch the mouth-position. "Can any child tell what this *o* looks like?" Perhaps some one will say it looks like our mouths when we *say* it; if not, tell them so. This talk interspersed with the lessons is not wasted time, as some people say. Conversational should be the style of nearly all *primary* lessons.

"Say, 'O, I see *o*.'" "Say it again." Now, tired teacher, look at the smiles coming all over those little faces, like sunbeams stealing over the flowers, and feel encouraged to think what a little thing brought them forth. A little thing, and yet a great thing! It *is great* to "become as little children."

"Alfred's row stand. Now I want you all to look straight at this till this row has finished. Each child say it, and the class repeat." They will want to laugh here, for it sounds funny to hear the *o, o, o's*. Each teacher must judge for *her* school, but I should let them. Can you, as a rule, stop the laughing by the softest tap of your bell when necessary? If so, I think you are safe to let them laugh whenever you wish to. Never mind if a grave trustee that knows nothing about child-nature *does* happen to walk in, in the middle of the fun, and knit his brows at you. Bear with him; he is one of the kind of children that needs the primary teacher's utmost patience. He does not know any better. But there *are* trustees that *do*, thank God.

The teacher may now make *o* as in stool. "Children, round your mouths as you did for *o*" "Now shut them a little tighter, and say *o*," giving it as in stool. "The whole class may stand." "The first child say this and the last this," alternating, letting those who do not give them well stay standing, to be helped. Now review all for a few minutes, leaving the children, if you can, hungry for more.

The lessons should not be confined simply to the sounds. Teach them the *reading* on the charts *immediately*,—the first day. How? By rote. By rote! After all that has been said and done to condemn rote-learning? Yes, after all that. Everything that is not in itself bad has its place; and this is just the place for rote-learning, as also in the teaching of little songs. This is not a *lesson*; it is play. It is simply to

please the children; to make them feel that they are reading. And how they like it! A few minutes a day will accomplish it. And only those who have done it, who have seen the pupils straighten their backs, open their eyes and put on their most important air when doing it, know how it helps the lesson.

PLANTS WITH CHILDREN; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

VIII.

THE HOLLY.

"O reader! hast thou ever stood to see the Holly-tree?"

The children have found me an Evergreen which is not a conifer. It is the Holly, one of our few North-American evergreen-shrubs which is not a cone-bearer. I know the upland woodside where Harry cut this beautiful bough from its parent, and just how the old country road winds away, which he followed. There the great leafless oaks are waiting for Spring, and some gray walnut-trees for their leaves, but the brave Holly is clothed with rich foliage through all the Winter days.

I wish you to look especially at these remarkable leaves. Tell me how they are placed upon the bough. They grow one above another, on opposite sides. Many leaves are so arranged, as the elm, the oak; and they are called alternate,—a very good word, for it means they take turns in growing upon the bough, as you see here. Now let us describe the leaf.

It is oval, pointed, polished, tough, and furnished at the edge with spreading, thorny teeth or spines, acute and very stiff, teaching us to deal gently with it, indeed! The edge is toughened and wiry, and the texture of the whole glossy leaf is like leather. If it were not, with its broad surface, the lashing wintry storms would rend it and mar its beauty. But one of the old names of the Holly means it is clothed in armor.

You must not think, however, that it wears one suit of evergreen all its life. Each Summer, like most Evergreens, it puts forth new leaves and new branches. The old foliage and the new then meet, so it is ever clothed and ever green. In June the Holly-tree will blossom with little greenish-white flowers, clustered at the bases of the new branchlets.

You must remember and look for them, and afterwards, in the Fall, go and find its red-cased nutlets, which remain very late for the hungry birds.

“Store-house none, nor barn have they,
Yet God feeds them every day!”

The soft-feathered little things may nestle, too, quite harmlessly in the keen-leaved Holly-bush, away from bitter winds. There is no creature God has made which He does not remember to love and care for.

The Holly-berry contains four bony nutlets, curiously ribbed. It is called a drupe, which means a stone-fruit. If our Holly were more easily cultivated it would make excellent hedges, but it grows very slowly for a number of years. Harry and Frank can tell me its hard, fine-grained, white wood is much to be desired for turning, and carving, and framing. Little girls may learn to paint ornaments and toys and fan-sticks of the polished wood, very beautifully. I have seen some exquisite designs and flowers that ladies have executed, and nothing is beyond the reach of faithful pupils.

Notice this smooth gray bark, so different from the “mailed oak” and rugged ash. It is bitter, and medicinal, as are the leaves.

In England the Holly grows abundantly and finely in the wild hedges and woods. It has been admired and cultivated, also, from the earliest period, and they have obtained many beautiful varieties in the shape and size, and more or less thorny state of the leaf; and also in its colors, some being blotched with gold, or silvery white. There, long years ago, noble hedges of it were set in gentlemen’s gardens, and kept well clipped in curious forms, representing various objects.

Now who can tell me what famous Russian Czar went to Amsterdam and to England, and learned to build ships? Do you remember how he spared himself no pains or fatigue to obtain knowledge that would benefit his people, and how he raised Russia from barbarism and ignorance to knowledge and power? For this he was called Peter the Great, although he was not without his faults.

When Peter worked in the English dockyards at Deptford, there was a far-famed garden attached to the house which he and his suite occupied. This garden was remarkable for a beautiful Holly-hedge, which was four hundred feet long, nine feet high, and five feet thick. It is described as being “a most glorious and refreshing object, glittering with its armed and varnished leaves, the taller standards at orderly distances, and blushing with natural coral.” Can you imagine it? But I fear the rough sports of the Czar’s rude young nobles hardly left the beautiful plantations at Sayes Court as they found them.

Commencing with Christmas, we love to adorn our dwellings and churches with branches of green Holly while the leafless months remain.

It is an old custom, so old that its origin is lost. But it is thought to have been derived from the Druids,—the superstitious priests of the ancient Britons,—who, it is said, “decorated their dwelling-places with Evergreen during Winter, that so the wood-spirits might repair thither, and remain unnipped by frost and cold until a milder season should renew the foliage of their darling forest abodes.” This seems a pretty tradition, yet we cannot forget those were most dark and cruel days, when the Druids governed the people by means of their fears.

Do you not see, as we go on, how the study of plants is interwoven and connected with information of the most varied nature?

The next time we will have some little Evergreens in flower for you to examine, which are very lovely and interesting.

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY MISS J. M. ARMS.

II.

Who did not catch a vision of bright, cheery school-rooms, with growing plants and happy faces, while seated in Huntington Hall listening to Professor Goodale's first lecture, which followed Professor Hyatt's, referred to in my last number. One could not help wondering what the first worthy schoolmaster of Boston would have thought could he have stepped from his bare room, blackened with smoke and dust, into this assembly of nearly six hundred teachers, and listened with them to the prophecies of the hour.

It is because we know that many teachers throughout the country are alive to every progressive movement,—gladly accepting whatever will infuse life into their schools,—that we wish to call attention to the new method of acquainting children with our common plants, which Professor Goodale so admirably developed. And here let me say that Spring, this present Spring, is the most fitting season to begin the work. It is the time when little hearts,—in truth, when all our hearts are joyous in the new-born life. Every dormant faculty awakens as every tiny seed feels “a stir of might” within it. To keep the inspiration of Nature as our own, we must strengthen the bond between her and ourselves. We must carry her beauty, freshness, and freedom into our school-rooms; if we do not, little hearts will cease to beat with joy at the threshold, and bright eyes will grow heavy over books that often have in them so little of the spirit of the glad Spring time.

As the first step in the right direction, let the teacher provide a few flower-pots or plates of clean sand, and suggest that the children bring some seeds, such as beans, peas, morning-glories. Doubtless many a father will be appealed to persistently till the seeds are forthcoming. Then let the ready little hands drop them into the moist sand, and the busy brains wonder what they will do down in the darkness. When the seedlings start have a second set planted, and a few days later a third. Now the warm Spring sunshine is not destined to fall as of old upon birch-rod or ponderous ferrule. Something more responsive will spring up to greet its coming, while love born of the sunshine and the little green plant will pass into our children's faces.

When the largest seedling is four to five inches high, have more seeds of the same kind,—beans, we will say,—soaked in water for a day. When this is done, systematic study can begin. Let the children carefully remove the bean-plants from the sand, and place them in a series, running from the largest down to the soaked seed. Then let each child read for himself the wondrous revelation, guided only by well-directed questions. "Do not," says Professor Goodale, "show the pupil what he ought to see with his own eyes, and without help." . . . "The teaching which is advised in this course of botanical lessons is based upon the belief that *the pupil must earn his facts.*"

Each child should discover the wee plantlet tucked away in its snug little house. He should see how one part, in growing, points upward and the other downward. If some in the class wonder whether the little root would not grow toward the light if the bean were planted the other side up, let them try the experiment, and when they prove that no coaxing can persuade it to be untrue to itself, do not let their wonder cease. We make a sad mistake when we suppose there is nothing marvelous, nothing unfathomable in the every-day life of plants. Even the bean has its problems, which it lies not in our power to solve. Therefore let wonder grow from day to day, till our girls and boys take a keener pleasure in the wonderland which they inhabit, than in those they read about so "far away, beyond the seas."

In course of time the children will come to know that the plant is only the developed plantlet, and will identify the parts of the one with their rudiments in the other. While doing this the question will arise, Where did the plant get its food while growing? By insisting upon close observation, and by skillful questions, the teacher can lead the children on till the thought comes to some one that the "snug little house" was filled with food. Sure enough the secret is found out, for this was a store-house from which the plant drew its nourishment till, as Professor Goodale happily remarked, "it was old enough to earn its own living."

When every child is familiar with the bean-seedling, the pea-plants can be taken, and afterward very different seedlings,—as wheat, four-o'clock, Indian-corn,—can be examined and compared with each other. Do you think children will not be interested in this work? You should have seen the enthusiasm which spread through a whole school, the other day, when the word went round, "a bean has sprouted!" I am confident that not only interest but a pure delight will be felt, if the words of Professor Goodale, so grandly true, are borne always in mind: "The teaching is not to be a 'pouring in'; it is simply giving the thirsty a chance to drink."

I began with the intention of speaking of the seedling as a whole, and then of its parts,—root, stem, leaf, and plant-hairs,—but my story must remain half told.* Such will be the experience of teachers (if any such there are) who expect to exhaust the subject of seedlings in a few lessons. It is like trying to exhaust the sea in a wine-glass! Think, for a moment, into what a vast lower world this little root leads the way, or into what a universe of greenness the first leaflet takes us. There is more beauty on earth than has yet been imagined. Happily, we are finding a way whereby little children will discover it, and will grow to love it as they grow in years.

* For full information we refer teachers to *Guides for Science-Teaching*, No. 2, Parts I. and II., by George L. Goodale. Published by Boston Natural History Society.

FREE GYMNASTICS.

BY SAMUEL W. MASON.

II.

STANDING POSITIONS.

At the command "Position," pupils should stand with heels on the same line and near each other; feet turned equally out, and forming with each other an angle of 60° ; knees straight; body erect; shoulders square and falling equally; arms hanging naturally by the sides, with elbows near the body; hands open without constraint, palms turned a little to the front; eyes looking directly forward; head erect and square to the front,—thus bringing the ear, shoulder, hip, knee, and ankle in a straight line. This position should be maintained during the exercise, except as indicated below. Avoid all sudden or jerking movements. In extending the hand or arm,—horizontally, vertically, or obliquely,—

be sure that it is done firmly and evenly, as if carrying a heavy weight. In all motions *from* the body, or on the odd numbers, the muscles should be firm and rigid; in motions *toward* the body, or on the even numbers, muscles relaxed. Much of the benefit from physical exercises will depend upon the proper tension and relaxation of the muscles: Fig. 1 (*d* and *d'*).

At the command "Place," place ends of fingers on shoulders, upper arm horizontally sidewise muscles relaxed: Fig. 1 (*a* and *d*).

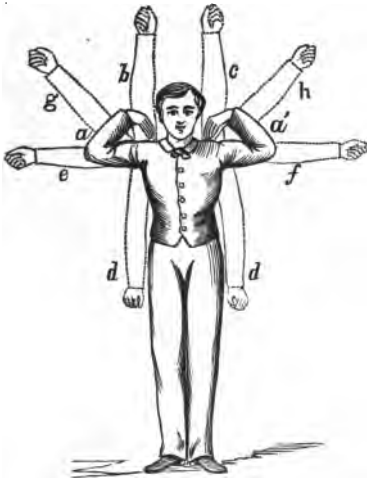


FIGURE 1.

1. Right arm extended horizontally sidewise, elbow and wrist straight, fist clenched, muscles tense: Fig. 1 (*e*).

2. Right hand brought to the shoulder, upper arm horizontal, hand open, muscles relaxed: Fig. 1 (*a*).

3. Same as No. 1.

4. Same as No. 2.

5. Same as No. 1 or 3.

6. Same as No. 2 or 4.

7. Left arm extended horizontally sidewise, elbow and wrist straight, fist clenched, muscles tense: Fig. 1 (*f*).

8. Left hand brought to the shoulder, upper arm horizontal, hand open, muscles relaxed: Fig. 1 (*d*).

9. Same as No. 7.

11. Same as No. 7 or 9.

10. Same as No. 8.

12. Same as No. 8 or 10.

13. Both arms extended horizontally sidewise, elbows and wrists straight, fists clenched, muscles tense: Fig. 1 (*e* and *f*).

14. Both hands on shoulders, upper arm horizontal, hands open, muscles relaxed: Fig. 1 (*a* and *d*).

15. Same as No. 13.

17. Same as No. 13 or 15.

16. Same as No. 14.

18. Same as No. 14 or 16.

19. Right arm extended vertically up, elbow and wrist straight, fist clenched, muscles tense: Fig. 1 (*b*).

20. Right hand on shoulder, upper arm horizontal, hand open, muscles relaxed: Fig. 1 (*a*).

21. Same as No. 19.

23. Same as No. 19 or 21.

22. Same as No. 20.

24. Same as No. 20 or 22.

25. Left arm extended vertically up, elbow and wrist straight, fist clenched, muscles tense: Fig. 1 (*c*).

26. Left hand on shoulder, upper arm horizontal, hand open, muscles relaxed : Fig. 1 (*d*).

27. Same as No. 25.

29. Same as No. 25 or 27.

28. Same as No. 26.

30. Same as No. 26 or 28.

31. Both arms extended vertically up, elbows and wrists straight, fists clenched, muscles tense : Fig. 1 (*b* and *c*).

32. Both hands on shoulders, upper arms horizontal, hands open, muscles relaxed : Fig. 1 (*a* and *d*).

33. Same as No. 31.

35. Same as No. 31 or 33.

34. Same as No. 32.

36. Same as No. 32 or 34.

37. Right arm extended upward at an angle of 45° , elbow and wrist straight, fist clenched, muscles tense : Fig. 1 (*g*).

38. Right hand on shoulder, upper arm horizontal, hand open, muscles relaxed : Fig. 1 (*a*).

39. Same as No. 37.

41. Same as No. 37 or 39.

40. Same as No. 38.

42. Same as No. 38 or 40.

43. Left arm extended upward at an angle of 45° , elbow and wrist straight, fist clenched, muscles tense : Fig. 1 (*h*).

44. Left hand on shoulder, upper arm horizontal, hand open, muscles relaxed : Fig. 1 (*d*).

45. Same as No. 43.

47. Same as No. 43 or 45.

46. Same as No. 44.

48. Same as No. 44 or 46.

49. Both arms extended upward at an angle of 45° , elbows and wrists straight, fists clenched, muscles tense : Fig. 1 (*g* and *h*).

50. Both hands on shoulders, upper arms horizontal, hands open, muscles relaxed : Fig. 1 (*a* and *d*).

51. Same as No. 49.

53. Same as No. 49 or 51.

52. Same as No. 50.

54. Same as No. 50 or 52.

This exercise may be varied, by having all the odd numbers taken with hands open, but be sure that the muscles are firm and rigid.

Teacher should count very slowly, as follows, placing strong emphasis on the odd numbers, thus : 1, 2, 3, 4, 5, 6 ; *left*, 2, 3, 4, 5, 6 ; *both*, 2, 3, 4, 5, 6 ; *up*, 2, 3, 4, 5, 6 ; *left*, 2, 3, 4, 5, 6 ; *both*, 2, 3, 4, 5, 6 ; *upward*, 2, 3, 4, 5, 6 ; *left*, 2, 3, 4, 5, 6 ; *both*, 2, 3, 4, 5, 6.

Firmness, precision, and uniformity should be the aim in physical exercises, and these cannot be secured unless the teacher is firm and decided in her tones ; therefore let all commands, counting, etc., be done with an energetic, downward slide of the voice.

— Whosoever conquers indolence can conquer most things.

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

VII.

We will now take up some lessons in reading. Write this sentence upon the board: "Can you see this fan I have in my hand?"

Teacher.—"Mary, will you please to read this sentence?" It is read in a clear, pleasant tone, with the sounds of the vowels given correctly.

Tea.—"Class, what sound of *a* do we find in this sentence?"

Ans.—"The *short* sound of *a*."

Here is a point I will venture to touch upon. Do not permit an answer to be given (to any question whatever) that is not a complete one; never permit a pupil to answer a question like the above with one word, as "*short*." I was present at the examination of a primary school, not long since, and nine-tenths of the answers to all questions were given in this last-named way. It is a slipshod way of reciting, and if pupils acquire a habit of reciting in this way in the primary school, it is very likely to go with them through all *school-life*, and, I am not sure it will not go beyond that.

Write again, "Mary and Alice have been away with Annie."

Tea.—"Class, what sounds of *a* do we find in this sentence?"

Ans.—"The *long* sound of *a*."

Tea.—"What difference do we make in the use of the letter *a* in these two sentences?" *Ans.*—"We use the first more quickly than the last one."

It is well to dwell upon these sounds, showing the difference in other sentences until each pupil is familiar with them, being careful to show them that a long sound does not need to be prolonged until it becomes tiresome to the ear, in order to give it the power intended. I think pupils often mistake the *sound of a letter* in its relation to the time occupied in uttering it. We should merely teach the pupil that a strong clear tone of the vowel *a*, producing a majestic tone, if we may use that word, is all that is needed in giving the long sound, and indeed of any other vowel.

The different sounds of the vowels can be brought out in these exercises in a very interesting manner. Be careful that all the exercises are *written correctly*, and that a brisk, wide-awake manner is observed during the entire recitation, until these very important principles are so firmly fixed in the minds of each pupil that they will not be forgotten. I think it an excellent plan to write out plainly each question, in whatever lesson, upon the board, and expect the pupil who is called upon to recite

to read the question and give the answer, or perhaps call upon one pupil to read the question and another to give the answer. For example, write upon the board: "Bessie has four figs, and Bertie has one; how many more has Bessie than Bertie?"

Tea.—"Johnnie, you may read and answer this question." *Johnnie.* (*Reads carelessly.*)—"Bessie has four figs and Bertie has one, how many more has Bertie'n Bessie one."

Tea.—"Class, is this correct?" *Ans.*—"Incorrect."

Tea.—"Why incorrect?" *Ans.*—"He did not read it *well*."

Tea.—"Willie, please to read the question, and Emma may answer it."

It will now be given in a pleasant tone, and in a perfectly correct manner I have no doubt, for the attention of the whole class has been called to *that one point*, which is so *essential*, and each little bright scholar will discover at once where the fault was in Johnnie's reading and answer. Many times much good can be accomplished by giving an example of incorrect reading, or speaking, and desiring the class to correct it.

And here is a point of very great importance for every teacher in the primary department of our schools. It is this: You have it in your power to make your scholars good readers; and good *readers* will make *better scholars* in all branches of study, in the proportion of ninety to one hundred. It is a question often asked, What can be done with a pupil who can *never* learn to read well? I should teach that pupil a long time before I decided that he *never* could learn to read well.

Sometimes it is very hard to conquer even one of the many bad habits of even the youngest pupils, and when the influence which is thrown around them outside of school-time is so bad! But if a teacher is thoroughly fitted, and is willing to meet all the difficulties. *manfully*, I think it can all be accomplished, and I have no doubt that the next decade will develop much for the pupils of our primary schools.

— Wind up and examine your conduct every day as you would your watch.

— On light free wings arise, my heart,
And let thy grief in song depart.

A singing heart forgets its woe,
As poet-fancies come and go.

Though all forsake, Song remains true,—
Gives dead words life, makes old loves new.

OUR NOTE - BOOK.

As a further evidence of the spirit and interest taken in the work of primary instruction by those who are engaged in this most important department of popular instruction, we insert the following, from among the many letters we have received, in regard to the article in the January number, which reflected, unjustly, upon those who have been for a long period engaged in the work.

Our "Note-Book" is open to the readers of *THE TEACHER*, and we hope to get from them concisely-expressed opinions on the methods and criticisms embodied in the articles of the contributors in the body of *THE TEACHER*. Our sole aim is to bring out the truth, and furnish such practical hints and suggestions in regard to methods as will aid the teachers and improve the taught in these schools. Actual experience, and a test of the new plans and methods proposed in the class-room will do much toward securing to the children of America the best teaching and the least waste of time. To us it seems clear, that natural tact and capacity, combined with experience and culture, are of the first importance in the primary teacher. It matters little whether the person is twenty-five, thirty, or even forty years of age, or whether they are married or single. Love of children, amiability and gentleness, are important elements of success and usefulness in this field of labor. The following is the letter :

To the Editor of the Primary Teacher :

DEAR SIR,—After reading the January number I was *very much exercised* over *that paper* from the pen of Mr. Powell, and felt that if you endorsed such sentiments I did not care to help maintain the magazine. But I have read the February number with much satisfaction, as containing your merited criticism, also the pungent letter from my unknown friend and sister, "Justice." I have taught a primary school for twenty years, and of course do not claim to be young or handsome; and, though unmarried, I do love children dearly, and have always tried to do them "good, and not evil." I also believe in equal rights, irrespective of sex; but in view of my sex, am sometimes led to exclaim as did "Poor Toby": "I can't make out whether we have any business on the face of the earth or not; sometimes I think we must have a little, and sometimes I think we must be intruding." Feeling quite pacific, I remain yours fraternally,

C. G.

"For 'tis the mind that giveth grace
To the charms of form and face."

The aim of every teacher should be to beautify and illumine the mind of every child under her care and instruction. It is not enough to go through the routine of teaching to spell, read, and write; the mind must be developed and quickened by impressions,—made first by securing the affections,—and thus will be gained a power to deal with the intellect. The training of little children is by way of the *heart* to the *head*. Once arouse the lively interest of a child in you and your work, and the transforming influence you wield extends over the whole physical, mental, and moral nature,—and lends a charm even to the "form and face."

DRILL ON CONSONANT SOUNDS.

- P. Pay the *p*oor *p*iper a *p*enny.
 B. Bake, *b*ut do not *b*urn the *b*read.
 T. Tom *t*acked the *t*icke*t* on *t*igh*tly*.
 D. Dollars and *d*iamon*d*s are *d*ug from the *d*irt.
 CH. Ch*o*p the ch*e*rry tree into ch*i*ps.
 J. J*o*e and J*i*m j*u*mped for j*o*y.
 K. K*ee*p the k*i*tten in-the c*o*al bo*x*. (*x*=*k*s.)
 G. G*iv*e the g*ir*l her ra*g*ged g*lo*ve.
 F. Ph*eb*e flung the f*an* in-the f*ir*e.
 V. Vi*ol*a v*ex*ed Miner*va* by her v*an*ity.
 TH. Th*in*k of your th*in*gs and your th*im*ble.
 TH. Th*ey* are th*er*e with th*e* fea*th*er.
 S. Sallie may s*ew* on her s*ilk* s*ack*.
 Z. Ezra was ea*sy* becau*se* he wa*s* la*zy*.
 SH. Sh*ow* me the sh*i*p by the sh*or*e of-the o*ce*an.
 ZH. My vi*si*on cannot mea*su*re the trea*su*re.
 L. Lizzie l*au*ghed when she l*ook*ed at her l*ike*ness.
 Y. You may y*et* go to some u*n*iversity in Eu*ro*pe.
 R. Bar the doo*r* for fea*r* of f*ir*e.
 R. Run r*ou*nd the r*ock* and bu*ry* old Ha*rry*.
 W. Will you w*ai*t by the w*ell* in-the w*oo*d?
 HW. Aspirate "*wh*at, *wh*ere, *wh*ich," and "*wh*en."
 N. No n*u*ts are n*ic*e u*n*less they are n*ew*.
 NG. Li*ng*er on-the so*ng* the you*ng* si*ng*er su*ng*.
 M. Me*n* are m*uch* m*ore* than m*ere* m*on*keys.
 H. Hugh h*as* h*is* h*ou*se, and is h*ope*ful and h*app*y.

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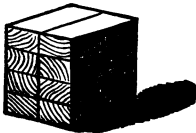
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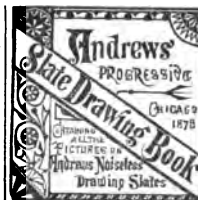
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THE
PRIMARY TEACHER.

VOL. II.

APRIL, 1879.

NO. 8.

PRIMARY READING.

BY MISS OLIVIA HAMBLY, FARMINGTON, ME.

III.

"Now, children, you have studied all the sounds on this chart: how many can say them?" "You all think you can; I am glad." "Annie may say this, George this." "This row stand." "Mary may point to this and say it, and if she says it right she may point to any one for the next child to say; then if he says it right, he may come and point for the next child, and so on." "That was very well."

After reviewing for a few minutes, the new sounds may be presented in this way, for variety. Variety is certainly the spice of primary-school life; and, no matter how many ways a teacher has, there are always other ways. "See, children, the new character I make," (making *a* as in *far*). "It has such a funny name. Say 'I went to the fair.'" "Say *a*" (giving it as in *fair*). "It is the noise a very little baby makes when it cries." "Say it again." "You see, children, I have made it much larger than I do generally; we will call this 'Father *a*.' Now I will make one smaller, and we will call it 'Mother *a*,' and one still smaller, and we will call it 'Little-boy *a*.' Who wants to point to 'Father *a*'?" "Willie may." "All say it." "Louise may point to 'Mother *a*' for the class." "Emma, to 'Little-boy *a*.'" "Now you may say this one quite loud (pointing to the largest), the next quite softly, and the last you may whisper." "That is very nice. What is the name of this family?" "Now I will make another family" (making the next sound, which is *a* as in *far*). "You may say these as you did the others, in a minute or two." "Sit up very straight, because this family has a name that is very easy to spoil. Open your mouths wide; say *a*" (giving it as in *far*). "That is this family's name." They may point, etc., as before. "Now you may take your slates and see how well you can make these two families."

I have never failed to interest and amuse a class in a lesson like this, but I sometimes have had to restrain their excitement over it, even when repeated three or four times while learning the sounds. It is something like playing baby-house.

The following makes a good review for this lesson: "Here we are, children, with our two new families" (pointing to the board on which the lesson has been previously prepared). "You see they are visiting each other. Here is Mr. *a* beside who?" "Mrs. *a*" (*a* as in *far*). "Who wants to tell where 'Little-boy *a*' is?" "Yes, I see you all do; Fanny may." "With little boy,"—Fanny hesitates,—"boy of the other family." "That is true; can you tell his name?" "James may tell Fanny." James tells right, and Fanny gives it. "I expect these two little boys are going to have a pleasant time, and not quarrel." After laughing at this they can continue the review and take the new lesson.

I want now to give, if I can, a few hints for the special benefit of teachers of ungraded schools. I know there are many who know nothing of the phonetic method, and think they have no means of knowing it; and if they did know it, think they have no means with which to teach it. And so they go on in the *bad old way*. Please stop, my friends; think, and turn about. First, buy for 25 or 30 cents *Hilliard's Primer; Leigh's Pronouncing Edition*. I recommend this for its explanation of the phonetic method, although you can learn it somewhat from any one, in the sound-print. A few minutes' study a day in this, particularly on pages 1 to 7, will enable you to learn it,—not perfectly, as that requires a teacher, but fairly.

Secondly, if your pupils *have* to use Primers in ordinary print, make the diacritical marks over the vowels in each word, and teach the meaning of them as you would the sound-characters, as they of course would be of no use to you unless you were to reproduce their primer-lessons on the board in sound-print, which no teacher of an ungraded school would have time to do. Next, draw a vertical line through the silent letters; teach that all letters with that line through them are not to be sounded. This will not take much time. You can do one lesson at a time, as you need it. Or one Saturday devoted to it will accomplish it, as nearly all ungraded schools have small primer classes. The ordinary print will represent the consonant characters with a little changing, which you can do with your own primer for a guide.

Now, with your blackboard and word method,—of which I shall speak in coming articles, and which needs no apparatus,—you are, at least partially, equipped for vanquishing old A, B, C. And even if you do not do this, learning the sounds and teaching them simply as sounds for vocal drill will materially aid the reading, not only of the primary class, but of any class.

FIRST LESSONS IN WRITTEN LANGUAGE.

BY PROF. S. S. GREENE.

VII.

We shall now consider some of the objections to the adoption of this method.

And first, it will be regarded by some as a *mere theory*,—a scheme originated in the brain of some theorizing educator,—and not a practical outgrowth from the school-room. The simplest answer to this objection is, that it is without foundation. So far as it is a theory at all, it is merely a formulating of the good practices which have been gradually making their way into our best primary schools. But suppose it to be a theory. The alphabetic method was once a theory; we may well suppose there was a time when the advocates of the old idiographic mode of writing looked with suspicion upon the new idea of recording the *sounds* of a language as well as its *ideas*. Neither would it be surprising if the advocates of the new, or phonetic method,—in order to make the contrasts between the two the more striking,—should have given an undue emphasis to *letters* and *letter-sounds*. Certain it is, that the emphasis has fallen in that direction, to the great disadvantage of the learner.

That the reader may see the difference, let us take the idiographic characters 1, 2, 3, 4, etc. Now, whether the child be English, French, German, Italian, or Russian, he learns to associate the *form* instantly, not necessarily with the *sound of any word*, but with the *number itself*. If called upon for the sound, each must give the sound peculiar to his own language, and then they would instantly become foreigners to one another. The sounds would give the *idea* to one only; if written in phonetic characters,—as one, two, three, four; un, deux, trois, quatre; ein, zwei, drei, etc.,—each might name the letters, but would not be likely to put them in combination so as to be understood, except in his own language. A child speaking English might learn to pronounce trois, zwei, fünf, acht, by being drilled upon the several letter-sounds, and yet not have the slightest idea of what the words mean; that is, he would be in the condition of multitudes of our children in learning to read English,—they *spell* the words, but *do not take in their meaning*; they perceive their phonetic, but not their idiographic value. Give the symbol 8, and all have its meaning at a glance, while each can pronounce the corresponding word in his own language, but not in any other; the character is idiographic, and not phonetic. In a phonic language every word should become both idiographic and phonetic, but

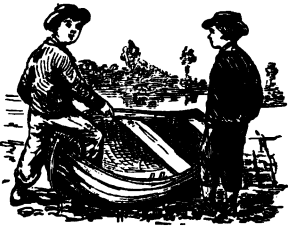
by the theory which we advocate, if theory it be, it should become idiographic first, then gradually phonetic; not phonetic first, then gradually idiographic. To accomplish this, the child should make and recognize *pin, dog, pig* as significant symbols, just as he would make and recognize 7, 5, 9. As he advances he should learn the parts, or letters, and letter-sounds, so as to master the phonetic feature of the language. The process of writing enables him to put the parts of *t-o-p* together just as he puts the parts of 4 together. In one case he will have *names* and special *values* for the parts; in the other, none. In both cases, if he practices *making* as well as *reading*, his reading will be a *glance-recognition* of sign and idea, and that will be an effectual cure for the empty reading in our primary schools. It is no new theory after all. It has been well tested in the best primary schools, especially in Eastern Massachusetts, and is now producing a wonderful change.

"But the method is so difficult that we cannot find teachers sufficiently intelligent to put it into practice." The real difficulty lies deeper than that. It lies embedded in a deep-seated prejudice of the community in favor of old customs. When the people become convinced of the great saving of time and money which will result from the change, they will do as some of the towns of Massachusetts have done,—put an expert at the head of their schools, and bid him see that the children in the primary department are taught as they should be. He will find teachers enough to coöperate with him, or he will soon train those who will. But the method *is not difficult*. Any primary teacher who deserves a place in the humblest of our country schools can introduce it at once. She will not do all that an experienced teacher would do, but she will soon put herself in a way to learn, and seek such aids as are at hand.

It is believed that any teacher who has followed the suggestions of these seven articles in the PRIMARY TEACHER, will receive hints enough to guide to a successful course. Any who have followed the course herein indicated should be reminded of the great importance of *reviews*. It should be borne in mind that the written expressions are to be copied long enough, and only long enough, to imprint them *upon the memory*. They are then to be produced without copy, as expressions of thought. To *recall* and *rewrite* from memory is to *know* the letters and *spell* the words.

In a previous article it was suggested that the children should be encouraged to give their own explanation of the pictures which they find in their Readers, or any other books which they use in the school-room. This exercise will do much to stimulate a taste for composition, either oral or written. As children are naturally more interested in some form of conversation than in the more formal narrative or descriptive style, they should be taught to write this style of language properly.

In the following example the language used is precisely that which was employed by the different speakers, as is indicated by the quotation-marks. The name of the speaker in each case accompanies the quotation.



"What are you going to do?" asked James.

"I am going to get into the boat," said Ned.

"I would like to get in, too," said James, "but mother is afraid that I might fall into the water."

Let the children write sentences containing quotations. Let them also change simple stories from the narrative to the conversational style.

My teacher says "——." —— says "——." "——?" asked John. "——," said they.

Kate and Ann were jumping rope together. Kate wanted Ann to come into the house and play doll. Ann wanted to play, but as it was nearly nine o'clock she had to go to school.

The form of conversation may be so arranged as to indicate the various speakers without repeating their names with each paragraph.



"Is that your rabbit, John?"

"O, yes. Here! Bunny, come here and let Mary see your long ears."

"What a beauty he is, John! What does he eat?"

"O, he eats clover and grass, and he sleeps in a little house that I made for him."

Let the class write the following little story in the form of a conversation between James and Charles:

James had a new watch. Charles wanted very much to take it in his hand. James let him take it, but told him to be very careful. Charles was surprised to find how heavy it was, and wished that he was old enough to have a watch.

— Life is a short day ; but it is a working-day.

PLANTS WITH CHILDREN ; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

IX.

THE MAYFLOWER.

In spicy hollow search,—in covert dell,—
 O'er the soft slopes where winter sunshine fell
 And brightened day by day,
 Lift the dead leaves, oh, sunny southern wind,
 And rosy buds, and noxen clusters find,
 And leaves of mossy green !

It is always better, in learning about any plant, to see it growing. You can understand this readily in thinking of the violets out in their meadow home. If you see a violet plant once, nestled in a grassy hummock, you always remember its natural look.

You think you should not have a very satisfying idea of the rose if you had never seen it blooming sweetly by the wayside, or in your garden, and this is proportionately true of all plants.

Our beautiful handful of Mayflowers will illustrate the point best of all, now, because we have just been fortunate enough to gather them ourselves from their delightful hiding-place. If we had not gone to the woods, and lifted the Mayflower plant up, tufted with blossoms, from under the old oak-leaves which sheltered it the winter through, you would not have understood so well why it is called a *prostrate* plant. But now you see this means it grows flat along upon the ground, without catching or rooting. Never call it a vine, or a creeper, because it does not twine, but trails.

We may always lift its woody stem free from the soft moss, or little wood-plants, or pine-needles, if our fingers are gentle. Some boys and girls I have known to tear the sweet, tender plants rudely, and thus uproot them, so that very few are left where once they blessed the woods delightfully.

We understand now that the Mayflower is a trailing, woody p'ant, or shrublet,—which means a tiny shrub, and better describes it.

Next, let us take its leaves. How are they placed upon the plant? Harry says, "They grow alternately." Right. What is their form? Here are some pieces of white paper, and I wish each of you to lay a Mayflower-leaf upon the paper, and carefully trace a pencil-mark around its edge. Can you name the form of the outline you have made? Alice says, "It is somewhat heart-shaped." Frank,—that "It is oval." Heart-oval will describe it. Please save your papers, and trace a violet-

leaf, when you find one, by the side of this outline, and notice how they differ. Now, is your leaf tender or tough? All say, "It is very tough, indeed." Certainly, because it is an evergreen-leaf. Marie may tell me if there is anything else peculiar about it? She says, "It is a hairy leaf." Yes, leaf and stem quite mossy, with thick little brown hairs. Frank says he sees something else about his leaf, so he may show the rest of us what it is. "The leaf has one very strong, short point upon its rounded end." He is right. All find it.

Now you will be eager to look carefully at the lovely blossom. So we will each pick a flower from a cluster to examine. You have had no flower like this one. It does not resemble the violet, or the rose, or the pink, and you have no name for its form, you tell me. But this little cup may be described, as I will show you. As I hold up my flower, do you not see it is made of a *co-rol la* here, and a *ca-lyx* here? See; I easily separate the rosy corolla from the green-pointed calyx which held it. You may each do so. We will lay down the calyx, which is left upon the stalk. Now we have the tender, sweet corolla by itself. Does it fall apart, like the pink, or the rose, when separated from its calyx? All answer, "No." Why? "Because," Frank says, "it is all in one piece." This is just the answer I wanted. The Mayflower has a *one-petaled* flower,—its corolla is *all in one piece*. You see its pretty tube is rolled like a cylinder, and hollow, spreading up into a little starry five-parted cup. I will tell you something to make you remember the name of its form. It is named *salver-form*, from an ancient Greek drinking-glass. Can you not imagine a beautiful glass, shaped much like this dainty, tubular blossom? There are other *salver-forméd* flowers,—one of them is the lilac. All find and count the stamens now. Yes, ten small stamens. As you look for them, do you discover anything peculiar about the corolla-tube within? Alice,—"It is almost filled with a soft, downy fringe." Right.

Now we will take a perfect cluster of the Mayflower, and how beautiful it is! Is it fragrant? I get a chorus of eager replies, and there can be but one answer. Name the color. "Pink," "Rose-color," "White," comes from various ones. Where do the flowers grow? I will show you. They come out here, in this tiny hollow, between the leaf and the stem, upon the upper side. It is called the *axil* of the leaf, and you must learn this, because many plants form their flower-buds there. If you think of it as the arm-pit of the leaf, you will be helped.

Now, if you will listen, I will tell you something very interesting about this little evergreen-shrublet. It forms its lovely buds for the next year during the autumn before. With its new growth of leaves the new buds start, and grow as long as the mother-plant knows is best,

and then their snug little calyx wraps them up ; the old oak leaves rustle down to cover their forest bed, and the Mayflowers hide away in the still woods until Spring-days wake them up. Then you will go again, and find trailing sprays of delicious blossoms opening from rosy buds ; and you may be very sure we have no Spring-time flower one-half as lovely.

The Mayflower belongs to the division of Heathworts. Sometime I will show you a Heather-flower from the green-house. The Heaths name the order of plants, but are not native plants with us. They need to be grown in the hot-houses in our climate. At the Cape of Good Hope they are wonderfully beautiful shrubs. And in England and Scotland the little Heather-plants bloom thickly over the wild moors, covered with rosy and purple bells. Should you not like to see them ?

QUESTIONS ON THE GLOBE.

BY JOHN SWETT.

EIGHTH EXERCISE.

1. Point out, and follow with your finger around the globe, the dotted circle $23\frac{1}{2}^{\circ}$ north of the Equator ; find its name.
2. Point out in the same way the dotted circle $23\frac{1}{2}^{\circ}$ south of the Equator ; what is it called ?
3. Add $23\frac{1}{2}$ to $23\frac{1}{2}$.
4. How wide is the Equatorial, or Torrid Zone ?
5. Point out and name two large islands in this belt or zone.
6. Find two grand divisions principally within this zone.
7. What great river is entirely within this zone ?
8. What important isthmus ?
9. What ocean is mainly in it ?
10. In what zone is the Niger river ?
11. Find a sea, a bay, and a gulf partly in this zone.
12. Find a sea wholly in this zone.
13. Point out on the globe the dotted circle $23\frac{1}{2}^{\circ}$ south of the North Pole ; what is this circle named ?
14. What great island does this circle cross ?
15. What three grand divisions does it pass through ?
16. Near what straits does it pass ?

17. Find a dotted circle $23\frac{1}{2}^{\circ}$ north of the South Pole ; what is it called ?

18. The North Temperate Zone lies between the Arctic Circle and the Tropic of Cancer ; follow it around the globe with your two fingers, one on each circle.

19. Point out a great sea in this zone.

20. In what zone is our country ?

21. In what zone are the Japan Islands ?

22. In what zone is London ? Paris ? New York ? Boston ? San Francisco ?

23. Find the South Temperate Zone.

24. What great island partly in this zone ?

25. Find two cities in this zone ?

26. In which zone is Cape Horn ? Cape of Good Hope ?

Note.—After taking the globe-exercises, take the maps of the Hemispheres and ask as many of the preceding questions as are suitable. If there is no globe in the school, let pupils take a pointer, and answer preceding questions.

HISTORY FOR THE LITTLE FOLKS.

BY LU. B. HENDEE.

II.

Class-exercise, *after* having given in a previous lesson a description of the people whom Columbus found in the new world which he discovered :—

Teacher.—All who have seen an Indian, raise the right hand ; all who have *not* seen an Indian, hold up the left hand.

Russel.—I saw three, last Summer.

Teacher.—Who can tell me how they look ?

Nellie.—They have black eyes, and their hair is long and straight.

Teacher.—What color ?

Tommie.—The color of my mamma's brass kettle.

Homer.—No, like a copper kettle.

Russel. (Holding up a penny.)—The color of a copper cent.

Teacher.—Yes, the Indians are of a reddish brown, or copper color ; are tall and well formed. They are sometimes called "the red men of the forest." Now can any of you tell me how many brick houses there were in this town when Columbus discovered America ?

Lulu.—None ; the Indians didn't have any houses.

Nellie.—They had houses made of skins.

Teacher.—What did the Indian call his house ?

Fohnnie.—A tent.

Teacher.—*We* call it a tent ; does anyone remember another name ?

Fames.—The Indian calls his house a wigwam.

Teacher.—All repeat "wigwam." I will write the word on the black-board ; now all write it on your slates. What did the Indian call his house ?

All.—Wigwam.

Teacher.—Sometimes they had little villages of these wigwams. What did they eat ?

Ada.—Corn and soup.

Fiddie.—Fishes and rabbits.

Teacher.—What is it, Lincoln ?

Lincoln.—Snakes !

Teacher.—Will Lincoln tell us why he thinks the Indians eat snakes ?

Lincoln.—I seen 'em ; and grasshoppers, too !

Teacher.—Mattie ?

Mattie.—He said, "I seen 'em" ; I saw them.

Teacher.—All, "I saw them." Where did you live, Lincoln, when you saw the Indians eat snakes ?

Lincoln.—In Kansas.

[Lincoln having returned from Kansas, in the Fall, in a subsequent lesson on De Soto, was prepared to tell us something about the Mississippi. It is best to welcome all voluntary information from pupils ; if a mistake is made, to kindly correct it. If there are any doubts as to the correctness of their statements, drop the subject for the present ; let the teacher "look it up," and then give class benefit of the result.]

Teacher.—What about schools,—did they have any ?

Eddie.—No, ma'am.

Teacher.—Then the little Indian children had no nice school-house, as you have, with such a nice room, desks, books, slates, etc. ; but how did they put down things they wished to remember, if they had no printed or written language ?

Annie.—They made pictures.

[The teacher, to illustrate, here draws a few hieroglyphics, such as are found in *Lossing's School History*, and others. Q.—"How many warriors in this boat ?" A.—"Twelve." Q.—"Why ?" A.—"Because there are twelve oars." Q.—"And this picture tells what ?" A.—"How many prisoners were taken." Q.—"And this one ?" A.—"That one was a woman."]

Teacher.—Did they have any merchants, millers, shoemakers, blacksmiths, or lawyers ?

Harry.—No, ma'am ; the men spent their time hunting and fishing.

Teacher.—The women did what ?

Charles.—All the cooking and hard work.

Teacher.—What did they call their doctors ?

Mary.—Medicine men.

Teacher.—All repeat with me, " The Indians are tall and well formed ; they have black eyes, long, straight, black hair, are of a reddish brown color ; they had no cities, no ships, no churches, no school-houses ; they made canoes out of the trunks of trees, and spent most of their time hunting and fishing ; they believed in a Great Good Spirit and a Great Evil Spirit."

Teacher.—All answer, Who discovered America ? *All.*—Columbus.

Teacher.—When ? *Ans.*—1492.

Teacher.—Again in concert, " Columbus discovered America in 1492."

Teacher.—What class of people did he find ? *Ans.*—American Indians.

A WORD TO THE PRIMARY TEACHER ABOUT MUSIC.

BY W. S. TILDEN.

V.

The hints that have been given in this series of papers apply to the instruction of children at their commencement of school-life, and, as you perceive, are adapted to that stage of their progress when no reference to written signs is attempted. They are learning the verities by the use of the organs with which Nature has provided them ; signs or representations of these verities come later, and then only, with profit.

The child cannot be taught to read till it has learned to talk : no one ever thinks of attempting such a thing. Strange that this principle has not always been borne in mind in the teaching of singing !

In this last word on this branch of the instruction, permit me to hope that, while you have selected other songs besides those that have been inserted in these pages, you have not attempted to learn so many that none of them have been well learned. " The more haste the less speed," sometimes in this work. One thing at a time, and that well done, is, in my humble opinion, the best way to make haste.

I furthermore cherish the hope, that while you have tried to make the songs lively by all proper means, such as a quick movement and good

accent, the songs have not had that kind of life which is manifested in loud, harsh, and bawling tones ; and of course you have pitched the songs so that they fall in the proper region of the voice. I allude to this because they are sometimes taken so low, through the carelessness of the teacher, that their practice is deleterious to the voices.

The exercises that have been suggested have, in some degree, awakened the sense of the relations of sounds to their keynote. We have grouped the sounds around it,—some above, some below. Our next step will be to complete the scale, and thus find the keynote in octaves at either end of the series. To do this conveniently, we must take a somewhat lower pitch than *G*, at which to commence ascending the scale. We have already sung downward from *G* with the syllables *do, si, la, sol*; now take the syllable *fa* at *G*, and sing downward with *fa, mi, re, do*. The order of sounds is the same as before, but we now establish the keynote at a lower pitch, and, to make it apparent, we commence at this lower *do* just found, and sing,—

do, re.
do, re, mi.
do, re, mi, fa.
do, re, mi, fa, sol.
do, re, mi, fa, sol, la.
do, re, mi, fa, sol, la, si, do.

Each group of syllables is sung, first by the teacher and repeated by the pupils. The last two, containing progressions that they have not before used, require special care. Encourage the pupils to learn to sing the scale alone, and ascertain how large a number are able to do so.

Song exercises like those following may now be learned,—it being understood that the children only hear the songs ; they do not see the music ; and no explanations which would apply to the notation will be of any use to them,—on the contrary, a hindrance.

COME AND LET US WANDER.



2. Much I love to see you,
 In your dress of white,
 You are never angry,
 Never scold or fight.

3. Ev'rybody loves you,
 Little lambs, I'm sure,
 I will try to be, too,
 Innocent and pure.

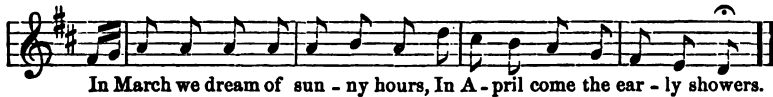
A Word to the Primary Teacher about M'

THE BEE IS A ROVER.



- | | |
|--|--|
| 2. Brown bee, humming ever, What is it you say? The world is so happy, So happy to-day! | The field-mice have jested, And played in the sheaves. |
| 3. The martins have nested All under the eaves; | 4. We've played too, and rested Among the green leaves; All over the wide world Who is it that grieves? |

THE TWELVE MONTHS.



- | |
|---|
| 2. In May the flowers come forth so gay; In June the farmer mows his hay; In July brightly shines the sun; In August harvest is begun. |
| 3. September turns the green leaves brown, October winds then shake them down; November fields are bleak and sere, December comes and ends the year. |



— Temptation is a fearful word. It indicates the beginning of a possible series of infinite evils. It is the ringing of an alarm-bell, whose melancholy sounds may reverberate through eternity. Like the sudden, sharp cry of fire! in the night, it should rouse us to instantaneous activity, and brace every muscle to its highest tension — *Horace Mann*.

— It is never too late with us so long as we are still aware of our faults, and bear them impatiently; so long as noble aspirations, eager for conquest, stir within us. — *Jacobi*.

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

VIII.

I have been requested to give examples in the *drill* of the consonant. I would suggest to the teacher that a few moments every day devoted to this exercise will be time well spent.

I would commence with the consonants in their order. Write upon the board,—*Bertha brought a big, black band-box.* Call upon Mary to read this sentence. She would probably read it *without* noticing the predominant consonant, but the alliteration would attract her attention, and also the attention of the class. Now erase the letter *b* in each of the words where it occurs; desire the class to read the sentence with the omission; they will see at once that the frame-work is removed. I presume they will recall at once all that has been taught them of this *frame-work*. Now replace the letter and it will be a complete sentence, as they will see at once, and they will be ready for the exercise of the sound of *b*, which should be prolonged at least five minutes every day, or until it is well understood by all, for even the youngest pupils in the school can be much benefitted by this drill.

Write again,—*Carrie comes carefully, counting her coins.* Be careful in using this sentence that each pupil in pronouncing the letter *c* avoids the thick tone so often heard; give a correct example, and be sure that it is correctly imitated.

Again,—*Dora and Delia are dressing their dolls.* This consonant is easily learned. I do not think there is any possibility of error in the pronouncing of it.

Again,—*Frank and Flossie are fixing their flower-garden.* I have always found the *f* a difficult consonant to utter, without a break coming between it and the letter following it; for instance, *F-rank*. I would instruct the class to aspirate the *f* as nearly as possible. It can all be accomplished with a little effort.

Again write,—*Gussie and Georgie gave Genie good, green grapes.* This sentence will amuse and interest the class, especially the little ones, with its easy alliteration, and just here I would call the attention of the class to the *hard* and *soft* sounds of *g*, dwelling upon that point until it is faithfully instilled into the little mind. I assure you it will *never* be forgotten,—or, *hardly ever*.

And so I would go on, step by step, until I had gone over the entire ground; using no set form of sentences, but taking different ones as often as possible. I suggest the alliteration at *first* in this exercise, as

being the most attractive, and also the most simple in its form ; but I should vary the exercise as much as possible each lesson.

A teacher of a primary school in this vicinity has recently been in the habit of allowing some one of the older pupils to prepare the sentences for the exercise. She has found it well done, the sentence being printed upon the board for the especial benefit of the younger classes, who could not read scrip readily. I think this an excellent plan to pursue, both for teacher and pupil.

I will give a few sentences which may be useful to teachers :

- B.* Bennie brought beautiful, bright buttercups.
- L.* Lilla lost her lovely lace collar.
- M.* Mary made me move many times.
- N.* Never was Nan so near to Nero.
- S.* Sarah sings sweetly and softly.
- T.* Take Tim's tumbler to him.
- W.* Walk on the wall by the well.

A very complete list of examples can be found in THE TEACHER for March.

I will give some examples in the diphthongs in my next paper.

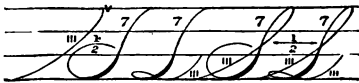
THE WRITING - CLASS

BY J. W. PAYSON.

XIV.

THE LESSON.

We come now to two of the most beautiful letters in the alphabet.



The graceful poise and winding curves of *S* and *L* strike the eye at once. "Children, what Italic letters are these like?" I proceed to write the Italic over the script forms, and

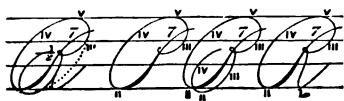
bring out a quick chorus of "*S* and *L*" from the class. "Now you see that the Capital Stem in these letters stands for the main line of the Italics. Both written and printed *S* are always known by this beautiful double-curve. Let us look carefully at the Stems of *S* and *L*. One is finished with the base-oval ; and the other in a narrow base-loop. But the body of the Stem is the same in both. It does not lean so far forward as in the other Capital Stem letters, and the curves are

more intense, or fuller. It looks very easy to make, but it is easy to make wrong. Remember that the Capital Stem in *S* and *L* has full height, little slant, and full curves. To shade the Stem nicely, you gradually increase the pressure upon the pen to the fullest part of the curve, then gradually lighten the pressure to base. Do not let the pen scratch the paper, but make a smooth line. The beauty of *S* and *L* is in the nice balance, or poise of the Capital Stem. If either the slant or curvature of the Stem is wrong, it will destroy the beauty of the letters. So you must take great pains.

You begin *S* and *L* with the long right curve. Give the curve full slant to half the height of letter; then carry it up on main slant, adding a short turn at top; from this point make the Capital Stem, and let it cross first curve at half the height of letter. This forms an upper loop, which should be about half as wide as small *u*. To please the eye, shorten the base-oval a little in *S*; that is, make it more nearly round. Make the base-loop of *L* nearly horizontal. The upper curve of base-loop combines with final right curve, which touches base a little to right of crossing-point of loop, and then rises to height of short letters, one space to right of Stem." Let the pupils point out and analyze the Lines of Beauty in *S* and *L*.

Note.—To illustrate the decreased slant of Capital Stem in *S* and *L*, draw a line on main slant through centre of loop, and the divergence of the Stem from main slant will be obvious.

P, *B*, and *R* are a trio of graceful capitals. Their great similarity of formation in the full-oval finish of the Capital Stem gives them a certain harmony of style. It will be observed that there are only two essential points of difference in the three



letters,—the final oval in *B*, and final part of *R*. The letter *P* is the key to the group. "Name these letters, children," writing their Italic counterparts under each. I next have the class compare the script with the printed forms. "Now let us look at the written letters. The Stems all slant and curve alike, and are of the same height. Each Stem is now finished with the curve of a full oval, which rises on main slant clear to top. This oval is complete on the left, but incomplete on the right of Stem. It is hard to make an easy-looking full curve. Be sure to get no straight lines into it. They do not belong there, and will spoil all the beauty of the oval. The Stems are on main slant, but each droops a little at top. The symmetry of these letters depends upon the poise of the Stem and its finishing oval. Begin the Stem at height of two and a half spaces, giving full curve to the left; just as

curves of *ſ* intersect, or cross at base. Let the pen glide lightly on all the upward curves."

Note.—The best way to help your pupils is to study their difficulties. Write the copy as they are trying to. Find out what obstacles they have to meet. This will enable you to lift many a stumbling-block from their path, which otherwise you would not even see to remedy. When you can win these little pupils to take real interest, they will often astonish you with their sharp-sightedness. Their perceptions are all keen, and only need the right touch to be called into action. When they once gain an idea of the letters, it gives a zest to their practice, and writing becomes a pleasure, rather than a task.

ORAL LESSONS ON BIRDS AT NONQUITT.

BY MRS. LOUISA P. HOPKINS.

It is just the day for the first glimpse of Nonquitt,—a still, warm April day,—the prophet of the Summer, set like a blood-red garnet amid the crystals of our Northern Spring. The woods are so warm and sunny, the rocks are so comfortable, and there is such a wealth of opportunity for a peep into the secrets of the Spring-tide, that we cannot afford to miss it. We will climb about the mossy rocks, and find out what goes on in our dear old cedar-trees. Don't disturb the birds, but only see which of the merry families have settled, and what they are doing.

Maggie.—The Robins have come, at any rate, and are building their nests ; see that one hopping about with a feather and a piece of thread in his bill. Why doesn't he carry it where he wants to put it ?

Teacher.—Perhaps because he sees you watching him, and doesn't want you to know his nest. He didn't use to be so cautious, the first Summer we came here. Do you remember how tame and fearless the birds were ? They sung all day, and sat on their nests even while we looked into the close boughs to see them.

Hattie.—I thought birds were naturally afraid and shy of people ?

Teacher.—I do not think so ; at least, they are made more so by experiencing the wanton cruelty of man. When they find their eggs stolen, their nests destroyed, or that their young ones have been shot by men, they learn by every means to avoid such dangerous foes. A friend of mine told me that, in new countries, the birds fly around one in quite a welcoming way, as if glad to see him.

Bertha.—Here is the beginning of a nest ; the outside, of mud and

sticks, is all made. Let's go away, and see if the Robin will come.

Teacher.—Hide around this edge of the rock ; there he goes.

Helen.—How he watched and waited to be sure we were gone.

Teacher.—Did you see that his tail is not forked. The Thrushes never have a forked tail, as the swallows have.

Louie.—What are the names of some other Thrushes ?

Teacher.—Well, there is one on that little cedar-bush, and I see another, of a different name, flying. What are they ?

Louise.—I know that one in the bush ; it is a Cat-bird. Hear him ; he can mew just like a cat.

Teacher.—He has come rather early ; when all the birds get here he will mock their songs. He is a bold little fellow, and drives everything away from his nest. I imagine he has just found his last year's nest ; we will go and see. Look ! what is it lined with, Prescott ?

Prescott.—Some old brown stuff and dead leaves.

Teacher.—That is the bark of the tree. What color is the bird, Holly ?

Holly.—Slate-color, with a black head and tail.

Ethel.—See how funnily his tail jerks. Now, there he goes with his tail all spread out.

Edith.—I saw some red under his tail when he flew.

Teacher.—I am glad he flies so low, for we could see him well ; most of the Thrushes fly low and build low.

Bertha.—Now he is singing out of that low pine-tree ; isn't he, Mrs. H. ?

Teacher.—That was my other bird that was flying when I' spoke of him,—the Brown Thrush,—but yet the Cat-bird does often sing very much the same. I know just where there was a Brown Thrush's nest last Summer ; let us go and see if it is there now.

Maggie.—I know, too. Hattie and I found it by a blackberry-vine on the slope of the hill. Yes, here it is !

Teacher.—He always builds near the ground, perhaps in a bush or cedar-tree. There he is again, perched on the little stone just under that cedar-bush. See his long tail !

Carrie.—He is watching his nest and us ; don't touch it ; it has bark and dead leaves inside, too.

Alice.—He says, chuck, chuck ; is that the way he sings ?

Teacher.—No ; he is called the Song-thrush,—his song is so pretty and so varied ; he sings several songs.

Hattie.—I have heard one of his songs a great many times, about sunset, when I sat on the piazza, and I think it is beautiful.

Teacher.—Isn't there a verse beginning "I heard the Mavis singing" ? He is called the Mavis, too ; he reminds me of cedar-wood, with his

dark brown streaks and reddish-brown back, and the white below and on the wings looks as if he had alighted on the snow and it had clung to him, or as if he had flown through a snow-cloud to get here.

Helen.—There is a pair of Blue-birds flying over towards the woods. Aren't they lovely? Are they Thrushes, too?

Teacher.—No; his tail is forked,—the Thrush's is not; the Robins, Cat-birds, Wood-thrush, Veery or American Nightingale, and some few others called Thrushes, are of this family. They are all good singers, and some of them produce exquisite melody. I never shall forget being awakened one Summer night by the most delicious bird-song I ever heard; the whole family got up to hear it; the birds were in a neighboring orchard, and sung a long while to us; they trilled and performed the most wonderful vocal exercises, till it seemed as if all the loveliness of a June-night were sung out to us. Yes; I should "call the Thrush, and bid the winds and waters hush" to hear his melody.

Lillie.—Are there any more birds here yet?

Teacher.—No others have arrived from the South, I think; but presently we'll go back to the grove, and see that old Hawk's nest high up on the bare pine-tree. I just want you to look again at the old cedars before we go. See them hold on to the rocks with their strong, crooked roots; see the different shades of their foliage,—the blue-green all frosted, or as if with a veil of white gauze spread over it, and the yellow-green bushes all spread out upon the ground. Look at the thickly-set purple berries and broken bark of the trees; they are old and have grown reflective: they seem to set us thinking of the ceaseless beat of the wave and the enduring rock; but they hear the Spring coming, and through all their long, tough cell-pipes, and their knotty fibres, wells up the fragrant sap to kiss each stem into new leaf-buds, and greet the birds who return to their caressing shelter. If we had ears to hear it, there may be a strain of delicate chords breathed through all these organ-pipes, mellowed by the clear-running balsamed sap. Perhaps the birds hear the grand under-harmony of all the swelling sap flowing through its countless channels in trunk and bough, as well as in every cell of grass and stem, of leaf and flower. There is the old Hawk's nest, and there go the Crows.

Carrie.—The Crows fly past my house every morning and back again. I see them when I am dressing; they come from the woods, and seem to go to the shore.

Teacher.—I guess they go down to the marsh to get their breakfast. This is the month when they lay their eggs. Look down by that pool,—quick! It is the Kingfisher: he has just arrived, I think. We shall have to talk about him the next time we come, when the Swallows are all here, and the birds will let us peep at their eggs. There is the

rough, scraggy old nest of the Hawk. How high it swings up there, with its dead boughs and sticks piled up in the top of this old storm-beaten shaft of the pine !

FREE GYMNASTICS.

BY SAMUEL W. MASON.

III.

STANDING POSITIONS.

"Position" (See March TEACHER), Fig. 2 (*a* and *a'*), fists clenched through the exercise. [Letters marked prime (') indicate left hand.]



Fig. 2.

1. ¹ Right hand on chest (*d*).
2. ² Right hand vertically up (*b*).
3. ³ Right hand on chest (*d*).
4. ⁴ Right hand down (*a*).
5. ¹ Same as No. 1.
6. ² Same as No. 2.
7. ³ Same as No. 3.
8. ⁴ Same as No. 4.
9. ¹ Left hand on chest (*d'*).
10. ² Left hand vertically up (*b'*).
11. ³ Left hand on chest (*d'*).
12. ⁴ Left hand down (*a'*).
13. ¹ Same as No. 9.
14. ² Same as No. 10.
15. ³ Same as No. 11.
16. ⁴ Same as No. 12.
17. ¹ Both hands on chest (*d, d'*).
21. ¹ Same as No. 17.
22. ² Same as No. 18.
23. ³ Same as No. 19.
24. ⁴ Same as No. 20.
25. ¹ Right hand on chest (*d*).
29. ¹ Same as No. 25.
26. ² Right hand horizontally sidewise (*c*).
30. ² Same as No. 26.
27. ³ Right hand on chest (*d*).
31. ³ Same as No. 27.
28. ⁴ Right hand down (*a*).
32. ⁴ Same as No. 28.

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|---|------------------------------------|
| 33. ¹ Left hand on chest (<i>d'</i>). | 37. ¹ Same as No. 33 |
| 34. ² Left hand horizontally sidewise (<i>c'</i>). | 38. ² Same as No. 34. |
| 35. ³ Left hand on chest (<i>d'</i>). | 39. ³ Same as No. 35. |
| 36. ⁴ Left hand down (<i>a'</i>). | 40. ⁴ Same as No. 36. |
| 41. ¹ Both hands on chest (<i>d, d'</i>). | 45. ¹ Same as No. 41. |
| 42. ² Both hands horizontally sidewise (<i>c, c'</i>) | 46. ² Same as No. 42. |
| 43. ³ Both hands on chest (<i>d, d'</i>). | 47. ³ Same as No. 43. |
| 44. ⁴ Both hands down (<i>a, a'</i>). | 48. ⁴ Same as No. 44. |
| 49. ¹ Right hand on chest (<i>d</i>). | 53. ¹ Same as No. 49. |
| 50. ² Right hand directly and horizontally in front. | 54. ² Same as No. 50. |
| 51. ³ Right hand on chest (<i>d</i>). | 55. ³ Same as No. 51. |
| 52. ⁴ Right hand down (<i>a</i>). | 56. ⁴ Same as No. 52. |
| 57. ¹ Left hand on chest (<i>d'</i>). | 61. ¹ Same as No. 57. |
| 58. ² Left hand directly and horizontally in front. | 62. ² Same as No. 58. |
| 59. ³ Left hand on chest (<i>d'</i>) | 63. ³ Same as No. 59. |
| 60. ⁴ Left hand down (<i>a</i>). | 64. ⁴ Same as No. 60. |
| 65. ¹ Both hands on chest (<i>d, d'</i>). | 69. ¹ Same as No. 65. |
| 66. ² Both hands extended horizontally and parallel in front. | 70. ² Same as No. 66. |
| 67. ³ Both hands on chest (<i>d, d'</i>). | 71. ³ Same as No. 67. |
| 68. ⁴ Both hands down (<i>a, a'</i>). | 72. ⁴ Same as No. 68. |
| 73. ¹ Right hand on chest (<i>d</i>). | 81. ¹ Same as No. 73. |
| 74. ² Right hand vertically up (<i>b</i>). | 82. ² Same as No. 74. |
| 75. ³ Right hand on chest (<i>d</i>). | 83. ³ Same as No. 75. |
| 76. ⁴ Right hand horizontally sidewise (<i>c</i>). | 84. ⁴ Same as No. 76. |
| 77. ⁵ Right hand on chest (<i>d</i>). | 85. ⁵ Same as No. 77. |
| 78. ⁶ Right hand directly in front. | 86. ⁶ Same as No. 78. |
| 79. ⁷ Right hand on chest (<i>d</i>). | 87. ⁷ Same as No. 79. |
| 80. ⁸ Right hand down (<i>a</i>). | 88. ⁸ Same as No. 80. |
| 89. ¹ Left hand on chest (<i>d'</i>). | 97. ¹ Same as No. 89. |
| 90. ² Left hand vertically up (<i>b'</i>). | 98. ² Same as No. 90. |
| 91. ³ Left hand on chest (<i>d'</i>). | 99. ³ Same as No. 91. |
| 92. ⁴ Left hand horizontally sidewise (<i>c'</i>). | 100. ⁴ Same as No. 92. |
| 93. ⁵ Left hand on chest (<i>d'</i>). | 101. ⁵ Same as No. 93. |
| 94. ⁶ Left hand directly in front. | 102. ⁶ Same as No. 94. |
| 95. ⁷ Left hand on chest (<i>d'</i>). | 103. ⁷ Same as No. 95. |
| 96. ⁸ Left hand down (<i>a'</i>). | 104. ⁸ Same as No. 96. |
| 105. ¹ Both hands on chest (<i>d, d'</i>). | 113. ¹ Same as No. 105. |
| 106. ² Both hands vertically up (<i>b, b'</i>). | 114. ² Same as No. 106. |

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|--|------------------------------------|
| 107. ³ Both hands on chest (<i>d, d'</i>). | 115. ³ Same as No. 107. |
| 108. ⁴ Both hands horizontally sidewise (<i>c, c'</i>). | 116. ⁴ Same as No. 108. |
| 109. ⁵ Both hands on chest (<i>d, d'</i>). | 117. ⁵ Same as No. 109. |
| 110. ⁶ Both hands horizontally and parallel in front. | 118. ⁶ Same as No. 110. |
| 111. ⁷ Both hands on chest (<i>d, d'</i>). | 119. ⁷ Same as No. 111. |
| 112. ⁸ Both hands down (<i>a, a'</i>). | 120. ⁸ Same as No. 112. |

Every motion strong, firm and uniform. Count (not pupils), as indicated by the small figures, as follows: 1, 2, 3, 4, 1, 2, 3, *left*; 1, 2, 3, 4, 1, 2, 3, *both*; 1, 2, 3, 4, 1, 2, 3, *right*; 1, 2, 3, 4, 1, 2, 3, *left*; 1, 2, 3, 4, 1, 2, 3, *both*; 1, 2, 3, 4, 1, 2, 3, *right*; 1, 2, 3, 4, 1, 2, 3, *left*; 1, 2, 3, 4, 1, 2, 3, *both*; 1, 2, 3, 4, 1, 2, 3, *right*; 1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7, *left*; 1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7, *both*; 1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7, *rest*.

THE RECREATION HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

Who will go with me, this bright day, far, far away? But first we want our map, to see whither we are going. What will you say when I tell you it is to Robinson Crusoe's island? The children will be all ready for a peep at that wonderful place, I know. But who can tell me where to find it upon the map? Blue eyes and brown eyes look puzzled now. It has another name than the one by which you know it, so I shall have to let you open the map of South America, and run your finger down the western coast until you come to long and narrow Chili, —that lovely, fertile country. Off in the blue Pacific, at its left, some distance from its coast, we see our island. But the real name is a hard one, and we must spell it. Juan Fer-nan-dez is its real name. Long years ago a Spaniard used to love to sail his boat in the soft waters off Peru and Chili. One day as he was sailing he found this delightful island, which he called Juan Fer-nan-dez, for himself. Should you like to know how it came by its name of Robinson Crusoe's island, too? More than a hundred years ago a Scotch sailor, Alexander Selkirk, was left, as a punishment, by his captain to live alone there for several years. His adventures were so full of interest, that from them *Robinson*

Crusoe, you love so well, was written ; but the real *Crusoe* was Alexander Selkirk, the Scotch sailor. Many curious stories he told of his life alone on his wonderful island, after he had been taken off by an English ship which happened to touch there, and returned to his own country. But we cannot read *Robinson Crusoe* as we would a history ; it is but a story-book, after all.

Juan Fer-nan-dez is, however, really a little world full of varied wonders and beauty. It rises out of the warm sea-waves brown with rocks, and lofty hills in the distance, but a near approach shows them tufted with delightful trees and shrubs, whose like we never saw. There are stately palms, whose plummy crowns seem to brush the blue, bright skies. Groups of grand, wide-armed trees spread thick-set flowering branches. Pure streams of crystal water dash down the rocks, and wind fertile valleys with threads of silver.

Many tropic shrubs and plants grow in its sheltered dells. The fine climate gives them all remarkable shades of bright, deep green leaves. And in some parts of the island grows the little clover, with other plants we know. The ferns are majestic, and the spicy myrtles become great trees, from whose trunks planks long enough for a room might be sawed. Waving wild grasses, as high as a man, stir in the soft breezes. Its sheltered groves are wound with blossoming creepers, beautiful beyond words. These strong vines, starred with splendid flowers, bind them in a network we can scarcely imagine, from our own wild creepers. Brilliant insects flit in the depths, and beautiful birds build their nests. Something not so delightful weaves monstrous webs from tree to tree,—an immense spider, which we should love none the more that its coat is figured with gold and black. The webs of these South American spiders are strong enough to be cut with a knife, we are told.

But, unlike most such places, there is not a serpent to frighten us, in the whole island.

I will tell you that the most beautiful family of humming-birds in all the world is found here, and what is as great a wonder, it is never found anywhere else. So it is known as the humming-bird of Robinson Crusoe's island, or Stokes's humming-bird. These brilliant little birds dart about every cluster of sweet shrubs all over the island. They flash like flying jewels, from flower to flower, as thickly as our butterflies, for there is nothing to harm them there. Perhaps you would like to know the colors of this tiny, radiant humming-bird. The upper part of its body is of a bright, gem-like green ; the two middle feathers of its tail are green, the others green outside, but beneath of the purest white. The under part of the body is snowy white, but set with rich round spots of bright, golden green. The sides of its pert little head are purple-green, with pink or violet spots changing with the light ; and its

head is crowned with a spreading crest of radiant blue. It is said one who has never seen it cannot imagine its beauty ; still we may remember its description, and especially its name.

But we must leave Robinson Crusoe's island and the wonders there. Perhaps as we stand upon its silver sands, looking over the wide blue waves, we shall see the largest sea-bird in the world,—the great Al-batross,—rise and swoop forth in search of his prey. He often flies many miles from land, away out to sea on his strong wings, to capture the flying-fish when it rises out of the water.

Now if you would like to tell where Juan Fer-nan-dez is, you may say, it lies in the Pacific Ocean, 400 miles west of Chili.

FIVE WISE MAXIMS.

| | | | | | |
|-------------|----------------|--------------|---------------|--------------|---------------|
| Never | All | For He Who | Everything | Often | More Than |
| Tell | You May Know | Tells | He Knows | Tells | He Knows |
| Attempt | You Can Do | Attempts | He Can Do | Attempts | He Can Do |
| Believe | You May Hear | Believes | He Hears | Believes | He Hears |
| Lay Out | You Can Afford | Lays Out | He Can Afford | Lays Out | He Can Afford |
| Decide Upon | You May See | Decides Upon | He Sees | Decides Upon | He Sees |

From the ruins of Per-sep-o-lis, the ancient capital of Persia, a carved stone was taken bearing the above inscription. What little boys and girls will read me therein five wise and good sayings, worthy to be remembered every day ?

If you cannot find them I will tell you next month ; but now all rule your slates, copy the words, and you will see that it is very pleasant to try.

CHRISTMAS - GREENS.*

It is old, very old, this adorning with holly,
 So old that we know not its birth ;
 E'en the Druids may claim it,—we wot though 'tis jolly,
 The Christmas-greens round our home-hearth.

But the pretty tradition is prettier still,
 That "the evergreen decking their homes,
 From a frost-nip invites the wee, witching wood-sprites,
 Till the forest air balmy becomes !"

* Upon reading the closing paragraphs of S. P. Bartlett's "Holly," in the March number "Mother Truth" was seized with the "ruling passion," hence this out come.

— What we wish to do we think we can do, but when we do not wish a thing it becomes impossible.

OUR NOTE - BOOK.

MY PANSY.

BY MARIE A. WRIGHT.

A glowing pansy, rich in purple light,
 Greets me one morning in each seven,
 It brings to me in gold and purple bright,
 My lost dream of heaven!

This charming heart's-ease, clothed in royal hue,
 Flits like a lost sunbeam to my door;
 It dances o'er the threshold like a sprite,
 And plays upon the floor.

It prattles, too, in velvet tones,—that suit
 Its purple coat and golden head,—
 Sweet messages of love, that come to me
 Like voices from the dead.

It says, "I love you,—God is good."
 Oh, purple heart's-ease, sweet beyond compare!
 "How do you know, my flower?" I asked;
 "I know,—He made me so fair!"

A CHAPTER OF QUERIES.

We respectfully solicit our readers to send us replies, for publication, to the following requests,—we are always glad to receive them,—and now invite teachers, out of their *own experience*, to make such suggestions as will enable them to lighten the burdens and anxieties of those who are perplexed with their responsibilities. "Our Note-book" is open to such inquiries and answers.

A lady-teacher from Ohio wishes to know: "(1) What is the best method to stop whispering in school? (2) What is the best magazine to use in getting out stories, to interest pupils in the A-B-C primary grade, and also the manner of getting a picture-lesson."

Another, who signs herself "A Discouraged Teacher," states her position as follows:

"My enrollment is 55, with an average weekly attendance of about 47. The room contains double desks sufficient to seat 60 pupils. About half of the scholars are foreigners, whose parents can neither read nor write, and are not at all particular about telling the truth themselves, or teaching their children to do so. Now, the question is,—(1) What method or methods can best be used to prevent whispering in such a school, when the pupils cannot be trusted to use the 'self-reporting system'? (2) What is the best plan to pursue with those who have implanted within them, as it were, the desire to be always quarreling with some one? Have heard all I *want* to hear of the *theory of teaching*, and *avoiding* such troubles, but want something *practical*."

"S. P. F.," another teacher of experience in Massachusetts, makes the following suggestions, and invites replies:

"I have a school of twenty-four children from 6 to 11 years old. Am using *Arithmetic*. About committing rules, etc., from the text-book: I am more inclined to have them perform the necessary examples, explaining to them the process, and then have them give a rule in their own words. I cannot see the policy of committing the long rules for simple multiplication and division. Somehow, when I call up a class for recitation, I feel more inclined to talk the lesson into them than to ask them the questions in the book. I think there is a great deal of useless matter in it, and I sometimes think it would be as well if the children had no text-book. A teacher friend differs with me on this subject, as she thinks the scholars would get in the habit of not committing anything. Perhaps I take too much upon myself, and make it too easy for them! I would like the opinion of some one else.

"And now, a word about the management of my flock. About one-half of them are boys, and as noisy, playful a set,—mind, I say *playful*!—as is to be met with. None of them are bad; if they were I could punish them with a will. But they are restless and uneasy,—the girls, too, for that matter! But of course I cannot expect them to act like grown-up people. I dare say other teachers besides myself have just such pupils, and perhaps enough has already been said on this last subject in previous numbers of the PRIMARY TEACHER, still somebody may have a word for me."

J. C. Johnson, Esq., in the *Musical Record*, makes some admirable suggestions concerning the elementary lessons in music in the primary school, which we transcribe for our readers:

The music-teacher addresses the teacher: "Yes, Miss W., as you say, there is such a thing as being *promoted* to a primary school. Having been in my profession a quarter of a century, having studied all that I could, learned all I could, and having instructed persons of all ages and degrees of advancement, I still find that all my tact and skill are required in order to teach the youngest scholar in a primary class successfully. You, no doubt, have a similar experience. Before commencing the lesson, I will, for your benefit, 'think aloud' for a few moments, so that we may understand each other. I shall see you once a week, and, if you please, you will give a short lesson every morning, something on the plan of this 'model lesson' I am about to attempt; that is, you will give five lessons per week, and will be the real teacher. I shall make the plans, give one model-lesson per week, and hear the music which you have taught. Please call up your youngest, or *primer*-class; also (whispering), the dullest part of the next oldest class."

Here they are; twenty in number. These are wonderful little beings! How much they already know! Every one learned, long ago, how to walk and run (very complex motions), and how to talk (an art quite equal to that of playing an organ). Half of them can say "Mother Goose" by heart, most of them make no mistakes in calling the names of all their relatives and school-mates. They know birds, flowers, trees, fishes in a general way, and each one will remember *all* of a pretty story you tell them; and these are not all their acquirements. And yet,—and yet,—some of them will be years and years in learning to spell and to read, reading in a very poor way! How *can* this be? Plainly, either reading and spelling are not appropriate things for young children, or we do not teach them in the right way. But how can I teach singing to them? I shall not succeed unless I can have their attention, and unless I make it a *play* or a *story* to them; unless I can, in fact, allow them to use their minds in a natural, childish way. You will see that I will at once bring myself to their level, and that I shall talk to them as if I were telling fairy-stories.

"But I see you have three classes here. The upper class and the next

class shall have their first lesson next time." As for these twenty children,—
 "Look, boys and girls! I will make a picture on the board. What is that?"
 "A mark." "What is this?" "Another mark." "We'll call them lines:
 how many lines?" "Two." "What is this?"—making a note. One voice
 says, "Another kind of mark." I go on in this way for five minutes or so,
 and then say, "Now, Miss W., you notice that about seven of these children
 seem to understand what I say, to *think* of it, and to be interested. So you,
 and you, and you, and you, and you, and you (touching them), may go to your
 seats, and be in the second class. These seven have speculation in their
 eyes, and can learn by note. The thirteen that remain have 'baby minds,'
 and cannot yet learn anything that requires knitting the brows, and thinking,
 thinking, thinking, and no 'kindergartner' can make them learn it, for they
 haven't, just now, the requisite machinery in their brains. Now, see here;
 come close up to me. What is this?"—taking up the first thing I see, which
 happens to be a bit of looking-glass. "Piece of looking-glass; ha! ha! I can
 see Johnny in it." "All right; let's make a song about it. Let me think: yes,

I look in the looking-glass;

What do I see?

There is a little } boy
 } girl
 That looks like me."

I teach this by rote, singing or playing it on the melodeon, holding the glass
 in my left hand, and letting,—now this, now that one,—look in it, to keep up
 the semblance of "playing." They learn it in five minutes. "Now, Miss
 W., please do like this every day till I come again." "Yes, my dear sir, but
 where are the notes?" "Why, don't you believe in oral teaching?" "Partly,
 but how *can* I teach this, unless I have the notes?" "I see! well then, there
 is a pretty verse in this little singing-book, to the tune of 'Haste thee, Win-
 ter.' Please teach that in the same way. Yes, we must have text-books!"

Echo not an angry word;

Let it pass.

Think how often you have erred;

Let it pass.

Since our joys must pass away

Like the dew-drops on the spray,

Wherefore should our sorrows stay?

Let it pass.

If for good you've taken ill,

Let it pass.

O, be kind and gentle still;

Let it pass.

Time at last makes all things straight;

Let us not resent, but wait,

And our triumph shall be great;

Let it pass.

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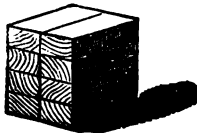
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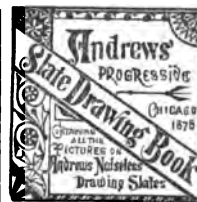
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THE PRIMARY TEACHER.

VOL. II.

MAY, 1879.

NO. 9.

LITTLE BOYS.

BY MRS. LOUISA P. HOPKINS.

The teacher has these for her lesson. They are no trifling or superficial subjects of study. They sit before us in their little desks with their pretty ringlets or close-cropped heads ; their faces an open book ; every look, attitude, and movement a spontaneous expression of feeling and intelligence worthy of profound consideration and loving investigation ; and whether dressed in tartan plaid or the coarsest of cotton, equally wonderful and fascinating to the true teacher who desires to reach them and raise them, and begin the immortal work of education for them. We must make a thorough study of each individual specimen before us. How often we mistake them, and fail to appreciate either their wants or their expressions. Sometimes I think we are fortunate if we succeed in not hindering their development and frustrating their promise.

Let us take just one little boy out of my own school as an object-lesson. I introduce Prescott. I choose him partly because he seems to be a strongly representative boy in his nature,—a typical boy, with the normal boyish traits so clearly defined and vigorously projected as to make him a peculiarly valuable subject for the attention of those interested in the genus. You will like him as soon as you see him ; a most transparent face he bears, manly, resolute, frank, and merry ; often humorous, and always either responsive or antagonistic,—never indifferent ; full of affection for those he loves, but independent and easily aroused to combativeness. We have had occasion to study this boy especially, and when we look at his square, level head, which is broad enough to carry *Webster's Unabridged* evenly upon it five inches above his ears, we wonder how to treat the many-sided and intricate brain within so as to nourish and stimulate its higher powers, and evolve

symmetry and harmony at last. It is a profound responsibility to commit ourselves to, and we are sometimes tempted to think the development had better be left to Nature ; the ways left open, the air kept pure, the sunlight of truth allowed to shine unobstructed before him, and the rest trusted to the Divine forces which moulded so versatile and fibrous an organization.

But Prescott doesn't let us alone, and we are forced to grapple with the problem of how to treat him. His intellectual powers stand all ready to supply his intellectual wants and relieve us from any serious difficulty there. Give him the outlines, and he at once proceeds to fill in, — discovering, reasoning, deducing, questioning, ruminating, and repeating. He will find it all out in time. There is no need of stimulus : he learns in the field, or in the street ; he searches and gazes into pictures and things until, without much talk about them, he knows every detail. It will come out now and again, and you wonder where the boy learned it all.

But for his moral development,—that is more gradual. The adjustment of his faculties seems to be a thing of time ; it is to get the right poise, to subordinate and elect and help on the survival of the fittest, the preëminence of the superior. This is what calls for our wise effort and guidance. His imagination rushed into wild originations, and his love of fun and of producing a sensation led him to give it the zest of avowed fact. He told fabulous stories with great gusto, insisting that they were true. They generally carried their own evidence to the contrary ; but, given with fluent positiveness and the emphasis of actuality, would easily impose upon the credulous children who listened. We begin to feel that he ought to be more alive to the moral obliquity of the deception, and we open a serious conversation.

"Prescott, you must learn to tell the truth ; if you make up a funny story, you mustn't say it is true."

"Why not ? It makes me laugh so !"

"It is wrong to tell what isn't true."

"How do you know it is ? I don't think it is."

"My heart tells me so ; God's voice within me says so."

"Well, it doesn't say so to me ; it says it's fun."

"God says we mustn't, and He doesn't like it."

"How do you know that ?"

"I read it in a book which tells me what God says and what He likes. You want to do what God, who made you, wishes you to do, and what He likes ?"

"Yes, I do ; I guess I won't tell stories any more."

There was something superficial after all about this instruction, to his mind at least, for not more than twenty-four hours later we inquire if he

has told the truth since, and with a most determined air of stating his final conclusion he replies,—

"No; that about the book I don't believe, and besides, I don't care whether God likes it or not."

And the defiant little infidel turns upon his heel, and we are left in the dark. At least he is bold, and carries his flag; we must appeal another time to a more inherent consciousness. Our next attack is from the stand-point of cause and effect, and is illustrated by the fable of the boy who cried "wolf." It is more successful; it satisfies his reason and touches his strong appreciation of logical sequence and justice. For a week we do not detect any overt act of lying imposition, and think it time to give him credit for it.

"Prescott, you are learning to tell the truth now; I believe what you say. I am glad, and if you should tell me anything now I should believe it."

Ah! bootless boast; a gleam first of satisfaction and then of roguishness overspread his laughing face as he said,—

"Should you, really? I started to go to school this morning, and the street was all covered with ice, and I slid faster and faster all the way down to school; and the school-room was covered with ice, and I never stopped, but slid as fast as the engine goes right into my seat and right up on top of my desk; that was all covered with ice, and then I slid down again."

A pause ensued; I would not laugh.

"How could you tell me that, Prescott? I can't possibly believe it."

"I know it; I told it because something in me told it to me, and I thought I'd see if you believed it."

However, a year has passed. Kind Nature, or his guardian angel, has watched over him, and I should as soon think of distrusting my own senses as Prescott's word. He is thoroughly reliable.

His antagonism must be allowed for in any dealing with him. It will only be strengthened by exercise, and never conquered in direct fight. If anything will subdue it it will be his affection first, afterward his developed self-mastery,—the great work to which we must try to lead the child, and to which a firm intense nature will earlier be led, thanks to the compensations provided for us in this school of life.

"Prescott, now study the Six table."

"No, I'm going to study the Seven table."

"I want you to study the Six table, and I shall give you examples in that."

"Well, I shan't study the Seven table to-morrow, any way."

The result is, that if nothing more is said by his teacher he will come and recite perfectly the lesson assigned within ten minutes; but if

notice is taken of his refusal, or any force or active opposition is started, she will probably never get the Six table from him. Dr. Todd would have killed the boy.

As to the tables, it is only fun for him to learn them ; running them up by rapid addition, they are soon fixed in his impressible and tenacious memory ; it is interesting to observe how spontaneously he perceives coincidences and analogies in figures. It is a delightful recreation to teach Arithmetic to most little boys ; as lovely as to watch a bud unfold into blossom, or a fruit grow and ripen,—the fair process has almost a visible color and glow.

Prescott is reading in *Franklin's Second* and *Fourth Readers* in school,—the *Second* as a matter of daily lesson, the *Fourth* when, fired with ambition, he wants to try something hard. He begins : "Great, wide, beautiful, wonderful world !" If he makes a mistake, he insists upon going back to the very beginning, partly through an instinctive thoroughness and partly because the sentiment pleases him, as is evident from the relish with which the words roll from his tongue. By the time he has read wholly through, he knows it, can spell every word in it, and give the punctuation correctly ; in fact he has mastered it, and can write it out. This is work which will remain.

His conventional religious education is up to this time a failure. Essentially we believe in progresses ; his faith in the soul, in prayer, in immortality, in the power of right, is unquestioned. He goes to church because it is bliss to him to sit hugged up to his papa's side, holding his hand for an hour, and I often think it possible that he imbibes more of the revelation of a Heavenly Father so, than many of the congregation do by the sermon. It is at present embodied in a tangible form, but by-and-by the fervor of its calcium glow will irradiate the unseen world for him, and no shadow will obscure his trust in a Father's love.

As to church-going for its legitimate object, Prescott is of the opinion of his friend Teddy, who pronounced it "horrid fun." Prescott was set one Sunday to reading the Ten Commandments aloud to his mother ; he soon stopped with indignant protest —

"This book can't tell me what I must do and what I mustn't do ; I can tell myself."

"Suppose you shouldn't know what you ought to do?"

"Then you could tell me,—this book can't tell me," and with dignified resentment he closed the book at once.

Another Sunday his mother proposed to tell him a story, so he came gladly and sat close by her with exuberant expression of his impetuous and tumultuous current of loving emotion. His mother told him the story which she had not ventured before to present to his positive scepticism of what lay outside of his reason and experience and his dis-

trust of authority,—the story of the life and death of Jesus. He listened breathlessly, and toward the close choked and struggled with the vehemence of his sympathy, sorrow, and wonder, but grew more and more restive till, dashing away the tears, he stood up and faced his mother with the challenge,—

“Do you believe that story?”

“Yes, Prescott, I do.”

“Well, I don’t; I think it’s a kind of a nice lie about a boy, for no boy was ever so good as that.”

No more is said on the subject at present; but when he subsequently asked abruptly if anyone ever came to life, after he was dead, the possibility was demonstrated to him by the transformations of the butterfly and dragon-fly, and it seemed to dawn upon his consciousness that great things which we cannot understand are wrought out by God for the benefit of His creatures.

What depths and intricacies there are in such a being! Let the fingers of our mind be supple to deal with such material; let the light in our own souls be clear and bright if we would throw it fairly upon the brains and hearts which are put under its revealing and fostering power!

PRIMARY LESSON IN FORM.

BY MARY I. PETTINGILL, LEWISTON, MAINE.

Before giving the following lesson, the class should have learned the definition of a surface, face, edge, and corner; the description of several solids, as cube, cone, etc.; also the definition of the different kinds of lines, and what an angle is.

STATEMENT.

An angle which looks like a knife half way open is called a *right angle*.

METHOD.

Teacher calls attention of class and gives a thorough review of angles. Teacher presents knife, rule, etc.; shows children a knife. “What have I here?” “A knife.” Teacher opens the knife. “What have I done?” “Opened the knife.” Teacher opens the knife at different angles, children saying each time that it is open. Teacher opens the knife half way. “How is the knife now?” “Open.” “What can you say of the knife as it is now, so that I will know it from the other ways it has been opened?” “It is half way open now,” class decides.

"Who will go to the board and make something that looks like a knife half way open?" Children raise hands. Teacher selects, and children draw. "What have you made on the board?" "Something that looks like a knife half way open," class decides. "Well, children, you *have* made something that looks like a knife half way open; now look and see if you can find anything anywhere else on the board that looks like a knife half way open." (In review of angles at beginning of this lesson, teacher draws angles of different sizes, among them right angles, children saying each time, "It is an angle." All these angles should be left on the board.) The children look, as told, and some of them will find among the angles used in review something that looks like a knife half way open. Children raise hands, and teacher has them point and tell what is found,—“Something that looks like a knife half way open.”

Teacher, pointing to all of the angles used in review,—“What did we call *all* of these?” “Angles.” Teacher, pointing to one just found,—“What is this?” “An angle.” Teacher, pointing to that which the children made, “And what is this?” “An angle.” “What did you make it to look like?” “A knife half way open.” “Then this is an angle that looks like, what?” “A knife half way open.” “Who else can make an angle that looks like a knife half way open?” Children raise hands. Teacher has several children draw such angles, children telling of each that it is an angle, and looks like a knife half way open. “Who knows what we call an angle that looks like a knife half way open?” Children or teacher give term,—*right angle*. Drill on term. “What is a right angle?” Children give statement. “Who can make a right angle?” Children raise hands. Teacher has children make right angles on the board, in different positions; make them using two sticks, two pencils, etc., stating each time what is made, and what a right angle is. Find right angles in objects in the room. Drill in many ways.

Similar plan for leading children to give statements: “An angle which looks like a knife less than half way open is called an *acute* angle”; and “An angle which looks like a knife more than half way open is called an *obtuse* angle.”

— Who is this natural beauty, who advances with so much grace? The rose is on her cheeks; her breath is pure as morning dew; joy tempered with modesty animates her countenance. It is Health, the daughter of Exercise and Temperance.—*Albitis, Hindu*.

PLANTS WITH CHILDREN ; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

X.

THE PERIWINKLE.

"There sprang the violet, all new,
And fresh periwinkle rich of hue."

To-day we have another little evergreen plant in bloom for our pleasant attention. It does not grow in the green fields, or under the forest trees, but down in a shaded garden nook we lifted these long, wreath-like stems, bearing starry blossoms of gentle blue, from their bed. Here we have another trailing stem, you see. Let us think about plant-stems, now, a little, before we take them in our hands to examine.

In the first place, you may be always sure that the stem of every plant is exactly fitted for the spot where it is to grow. Plants which need clear air and sunshine, raise up their tall, straight stems to seek it ; while those which only require a moist and shaded place as they trail upon the ground, or creep under higher shrubs, have stems that naturally bend and yield in their growth, and are usually long and trailing. Or if they have to sway in the air, and support themselves upon stronger plants, or hang their graceful wreaths from forest trees, they are provided with twining, slender stems, and little tendrils which easily curl as they grow, around the neighboring twigs and branches which make their natural trellis. Do you think you could ever make a straight currant-bush creep like the ivy, or that a morning-glory vine could be taught to stand alone ? You all rightly answer me, "No, indeed."

All about plant-stems that is interesting and beautiful, and of service to know, fills many wise books ; but there is nothing like your own eyes and observation, although we need and love books, too. The trunks of the arching elm and stately ash are but very large, hard stems,—so of all trees,—while the tiny hollow, thread-like grasses of early spring, and the little herbs of the pasture, have their soft, tender stems, which the smallest hand may pick, and the softest breezes stir.

Now we will look carefully at our Periwinkle stem. Is it like the Mayflower ? Harry answers, "No." Harry may describe it. He says, "It is very long, slender, round, and smooth." Do you all think so ? Alice answers, "The lower part is stronger, and tough." Frank says, "It is a trailer." Marie, that "It is not woody and brown, like the Mayflower, or hairy, but of a light glossy green. How do the leaves grow ? Alice says, "Two against each other." Opposite is the

word you need. Turn the stem over, and its back will show you best how the leaves are set upon the stem. See how exactly and beautifully opposite they grow. You will see the beauty of exactness and perfection shown you continually, in the formation of plants. It is the loveliest study in the world.

Now, where do the next two leaves grow? "Not *over* the lower, but upon opposite sides of the stem above," Harry says. Yes; the leaves turn away to right and left, so as to fill spaces between each other up and down the whole length of this pretty stem. Do you see this little foot-stalk at the base of the leaf, joining it to the stem? It has another name, which you may learn. Can you remember it is the pet-i-ole? You will often need the word as you examine leaves. This is a very short petiole; and see this little channel running down it. Alice may describe the leaf. She says, "It is smooth and shining, of a deep green." What is its form? Frank, "Oval-pointed." Marie says, "The upper leaves are more narrow, and pointed." See the strong mid-vein and the slender branched veinlets, making the framework of this leaf. This is a remarkably beautiful leaf, in form, color, and texture. At another time I will tell you something interesting about such leaves. Does it remind you of any others? Harry thinks of the orange, and Alice of the laurel. Well, remember this.

Take the flower now, each of you. What is its form? Marie asks, "If it is salver-form?" Yes, or funnel-form,—either is correct. Has its corolla more than one petal? Harry, "Why, no;—it is all in one piece, but the cup is cut into five parts." Yes; segments. Shall I show you what a segment is, by means of the Periwinkle flower? Lay the flower face downward upon your piece of white paper. Hold its flat face to the paper by the stem. Now, with your pencil draw a line around the outer edge or rim of the corolla. Take away the flower. What have you made upon the paper? Harry, "A circle." Yes; rather a rude one. Now lay the corolla back, and trace around all its five divisions. Do you see how a *segment* is *part of a circle*, and that your corolla is in five segments, as you look at your paper? Look, now, at the outer upper edge, or rim of each blue segment. What is its shape? Harry says, "It is slanting," and Marie that "It looks as if that was done with the scissors." Oblique-ly cut is the description you want. What do you find in the opening of the throat-tube? "Five pale-blue points," Frank says. Yes; you know an angle is a point. Call these prominent points a thickening of the throat into angles, and how rich it makes the blossoms look. Where are the stamens, and how many? Alice, "About the middle of the tube; there are five, and the tube is hairy above them." And here is the pistil, with its cap. How many points has the calyx? All count them. "Five long-pointed seg-

ments." Now tell me where the flower grows. All, "One flower springs from the axil of a leaf." Yes, a solitary flower ; and it lifts up its soft violet-blue face on a very short, smooth, slender, erect stem,—not hiding away quite close to the earth, like the sweet Mayflower ; so, as many of the upper-leaf axils bear a flower, the Periwinkle bed is set with these gentle cups amid its fresh, glossy green leaves. Some of you call it the Myrtle, but that is not proper ; the Myrtle is quite another flowering shrub.

It is a dear flower of early spring, which everybody loves to keep. It is not an American plant, but is found in Europe, from Denmark southward, and Western Asia. In Italy, the young people intermix it with other evergreens and flowers of various kinds, and deck themselves and the children with beautiful garlands, when the Periwinkle blooms. Perhaps you will like to know that the elegant Oleander is a cousin of the soft little Periwinkle, with her modest wreaths. They both belong to the order of Dogbanes.

HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

XVI.

WHAT TO EAT.

Though I commend wheat as superior to any other grain, or any other single article known as food for man, I would not lessen the value of the other cereals, nor in fact of anything which subserves well the purpose of supporting life. Where the best foods can be obtained so easily as in this country, it is well to know what these are and to give them preference. But where so large variety is produced and in such great abundance, inclination, if not instinct, leads us to lengthen our bill of fare indefinitely ; and it is only reasonable that we should do so. It is our right to know the taste of barley as well as of wheat ; of plums and strawberries as well as of cherries and grapes ; of carrots and cucumbers as well as of potatoes and beets ; of pigs' feet as well as of calves' livers. If we have a vastly greater liking for strawberries and carrots than for grapes and beets, and can honestly obtain plenty of the former, then by all means let us live on them while the world stands,—provided, we are in every sense as well nourished and sustained by them as by the latter. Otherwise, by every sense of honor and self-respect, by all our hopes of usefulness, by every sentiment of religion, we are

bonnd, patiently, contentedly, and thankfully, to eat grapes and beets to the end of our mortal lives,—unless we can find other articles of food which are equally conducive to strength, and to a good and wholesome tone of body and mind. Relish for food is a divine gift, and cannot rightfully be disregarded ; nor can it be healthfully disregarded, for a meal that is eaten with relish is better digested and assimilated, and better supports strength, than can be the case if it is eaten with disrelish. So much power has spirit over matter.

But what if this fine instinct of appetite be perverted? or diverted, from its proper use, usurping the place of master instead of holding that of servant? What if the gratification of the appetite comes to be greater in the person's mind than house, and home, and duty, and love, and life? Oh! then it is something dreadful ; something which the whole community deprecates and condemns, and fights against,—in others. But all the way from the point where appetite is held in control by the will, under an enlightened conscience, to the state where it reigns supreme, are steps and grades of greater or less subjection to its power. There is many a man who despises drunkenness, and would scorn to touch, taste, or handle intoxicating drinks, and is regarded both by himself and his neighbors as a Simon-pure temperance man, by whom the gratification of the palate is more prized than the integrity of the brain or the sensibility of the heart. There are not a few women who think it beastly in men to drink whisky and beer, but who themselves would not forego their coffee, though they admit that it hurts them. Appetite has such an insidious way of taking possession of one, that a person should search himself closely before he ventures to say he is master of himself. The public conscience is being enlightened and quickened in regard to the viciousness of harming the faculties by drinking liquors. The public, and Christians not less than others, need now to learn to *eat* to the glory of God ; in other words, to eat so as to secure to themselves the best conditions of body and mind. In doing this, persons will find that appetite is a faculty amenable to training to the degree that they can become indifferent to the most favorite articles, when they know that these hurt them. On the other hand, a real liking can be acquired for things which have been disrelished, if, under the circumstances, they are best for us. Doubtless there will have to be some generations of wise direction of the appetite before it can be relied upon as a safe guide, and the rule can be adopted that what tastes best is best.

However large the variety of articles of which persons choose to partake, it is well to have the different kinds come at different times, as there is a decided advantage in taking but a few things at a single meal. Digestion is better carried on and perfected when this is practiced, and the appetite is less capricious and altogether more manageable. A

wholesome relish for food is thus promoted also, and one comes to be satisfied and gratified with plain and simple fare. Food which in itself is good and nutritious, in itself is relishable by such person. If he likes a thing, he likes it for its intrinsic qualities; if he dislikes it, he is not helped by disguising it under pungent, spicy, or fiery appetizers. It is almost, if not quite, a virtue to be simple in table-habits. It is to avoid the feverishness, excitability, irritability, thirst, craving, all-goneness, and inability to wait beyond the usual meal-time, which characterize the the person who depends for his relish on plenty of salt, pepper, spice, vinegar, mustard, horse-radish, catsup, pickles, etc. It is therefore to promote that comfort of body and clearness of mind so essential to the success of the teacher.

"Our Home," Dansville, N. Y.

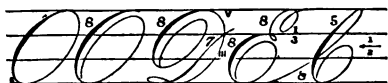
THE WRITING-CLASS.

BY J. W. PAYSON.

XV.

THE LESSON.

"I am sure you all know the first letter in this group?" A full concert of "O," gives voice to the



cheerful class-feeling, the best possible condition if you wish to incite interest. "I notice you can all

speak the letter *O* easily and distinctly; that is just how I want you to write it. The big Italic *O*, or oval, stands at the head of this new group, because it is the framework of the four script letters which follow it. Let us sail around this oval and look at its curves. Let us start at the left, at top, right where the oval touches the head-line; now we glide down this long left-curve, but when we get nearly to base where must we go?" "Oh, you turn to the right!" "That is so, for just here we must round the lower turn, or base of the oval. When do we get around the turn, children?" "When you come to the base line." "Right; you can always know that, because just as soon as you pass the turn, the curve begins to rise. Now, how far up shall we go?" "To the head-line." "Well, now, let us glide upward,—why you are all laughing at me?" "Oh, you must turn to the left!" "Is that so? I was going to turn just as soon as I got clear up to the top." "You

must turn sooner,—before you get clear up.” “All right; now we round the upper turn, still rising until we reach the top. Shall we go down any on the left side for this upper turn?” “Oh! no, no.” “Why not, children?” “You have gone clear around the turn, already.” “Oh! I strike the landing when I strike the head-line; that is where I began,—with the left-curve, and not with the turn. Now, when our pens sail around the oval we must steer them right when we come to the turns, or we shall spoil our letters.”

In Direct Ovals the left-curves are always on downward movement. In written *O*, the upper turn falls a little below full height of letter, and combines with an inner-curve, which follows the course of the first curve, within a half-space. The proportions of the oval are: Height, three spaces; width, two spaces. “Children, do not make any sharp points in the oval. Give an easy shade to the outer left-curve, making it light at first, then stronger at center of curve, then light again to the turn. Coax your pens to write smoothly.”

“Name the second letter in the Direct Ovals.” I change Italic *D* into its written counterpart, by simply adding a base-loop and finishing-oval. The children at once associate the written with the printed form, and learn much by mere sight about the letter. I tell them that in both forms the lines mean just the same, only those of the written letter are much more beautiful. The stiff, straight line of the Italic becomes the graceful Capital Stem, and now combines in a narrow base-loop with the main curve, which is finished with a hanging-oval. I next complete the outline of the letter, to illustrate how it is that of a very full oval.

“Begin *D* at a little above height of two spaces, and make the Capital Stem on slightly increased slant to base; here combine the Stem in a horizontal loop with the outside curve; let this oval-curve touch base a little to right of crossing-point of loop, rise on main slant above Stem, and combine at full height in a broad upper turn with a Direct Oval; let this oval descend on main slant a little below two spaces, then rise on main slant a little below full height, and finish with inner-curve, which should follow the course of outer left-curve within a half-space. Let the outside curve come a half space to right, and the final oval a half-space to left of Stem. Whole width of *D*, two and one-half spaces; width of final oval, one and one-half spaces; length of horizontal loop, one space. Give a full shade to outer left-curve of oval, and a light shade to Stem.”

A critical point in *D* is the broad upper turn, which requires full curvature to left while the curve is rising above the Stem. The five flowing curves that form the body of *D* give harmony to the letter. It is easy to get up a discord among these curves. The symmetry of the outside curves, and careful spacing, are also essential points. The

movement in *D* is very beautiful, the broad ellipse giving full play to the fore-arm, while the inner curves call the fingers into exercise. Practice the letter freely with the dry pen, slightly lifted from the paper, letting the hand glide lightly on the finger-rest.

"In *E*, the sharp angles of the Italic are changed into winding curves. I wish first to show you how this beautiful letter is built from two ovals." I make on the board a symmetrical oval on main slant, two spaces in height; and immediately above the same, and slightly intersecting it, a small oval on same slant, one space in height, and half as wide as the lower oval. I next erase portions of the right-curves, leaving the connecting-loop. "You see that written *E* comes from two intersecting, or crossing ovals. Now all look sharp at the small loop; how does it point?" "Downward." "Right; it droops just as the curves droop at this point. The slant of this tiny loop is the key to the letter; if you do not make it at right angles to main slant you will spoil the lower oval (illustrating clearly to the class)."

"Children, you must always picture to yourselves the form of the letter when you write it. When you write *E*, try to make two beautiful ovals, and be sure to have both on main slant. *E* begins at top with the inner left-curve of upper oval, which descends on main slant nearly a space, and combines in a short turn to right with outside curve; the oval now rises on main slant to top, descends on main slant a little below one space, and connects in a narrow loop with the outside curve of lower oval; this oval descends on main slant with a full turn to base, rises a little below height of two spaces, and combines in a full turn with inner curve, which follows the course of outer left-curve within a half-space. Isn't it a pretty movement,—all curves and turns! Give a full shade to the main left-curve of lower oval. The crossing-point of the narrow loop marks the height of lower oval. Horizontal width of upper oval, one space; of lower oval, two spaces. The distances across center of upper oval are equal." A critical point is to combine the ovals so that the long diameters will be in line, and on main slant.

Capital *C* is simply a looped oval. The main-oval outline is incomplete, as in the corresponding Roman letter, and finishes with a small Direct Oval. *C* begins with an introductory right-curve, which has full slant to height of one space, then ascends on main slant and combines in a narrow turn at full height with the main part, or Direct Oval; this oval descends on main slant, with slightly decreased curvature and with full turn to base, and finishes in a small Direct Oval, which rises to half the height of letter and terminates near base. The inner left-curve being that of a smaller oval, does not follow the course of outer left-curve. Shade low on main left-curve. Main width of letter, a space and a half; of final oval, one space; of upper loop, one-half space.

Critical points in *C*: The change of slant in first curve at one-third the height, or intersecting point of loop; slight curvature in upper part of main curve, to avoid a hump-backed letter. Let the introductory curve be written in the plain oval, at head of diagram, to form the loop of *C*, and compare the full curvature and high shade with the modifications in the regular letter. The loop in *C* droops a little from main slant, to preserve the oval outline.

Note.—In writing these oval letters, it is of the utmost importance that the pupil should follow the general outline, and not proceed by slow and labored effort from curve to turn, and from turn to curve. While he should know each element of form, and be able to fully analyze and criticise the letter, he can only acquire ease of movement by striving after the general form rather than the particular elements. There should never be any stopping on a curve. Making the ovals by piecemeal results in painful drawing, rather than fluent writing.



NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

III

Root, stem, leaf, and plant-hairs,—these were the parts of the little seedling we glanced at in our last number, and, we may add, these are all the parts a flowering-plant ever has. In this accepted theory of plant-structure, we find another reason for beginning our study with the seedling, for here we have the plant in the simplicity of its early growth rather than in the complex forms of its maturity.

But how shall we convey this notion of development to a child? How lead him to see that a flower is a branch, or a tendril a leaf in disguise?

It is not infrequently said that this subject is beyond the comprehension of the young, and therefore should be passed by; but, in reality, is not the very opposite of this true, provided only that the subject is presented in the right way, and at the proper time? We certainly reverse the order of Nature, and pervert the innate tendencies of the mind, when we begin with what is complex in structure, and work backward to what is simple. Looking a little closer at the child-nature in the light of our own childhood, how much more natural it seems for children to be interested in discovering a leaf at its various kinds of work, as that of climber, protector, or seed-maker, than in studying tendril, thorn, stamen, and pistil, as so many isolated creations having

little or nothing to do with each other. In the latter case the beautiful symmetry that lies hidden beneath the many disguises is never seen ; the wondrous meaning of the plant-universe is never grasped ; in truth, Botany is robbed of one of its greatest charms, and, as a result, many young people, who would otherwise enjoy the beauty around them, are indifferent and unobserving.

We feel that every possible effort should be made to bring this theory clearly before the child's mind as the best foundation for future work. Professor Goodale tells us, in his *Guide for Science-Teaching*, how the attempt to do this can be successfully made. Let me quote his words :

"The several series of older seedlings, with plenty of leaves and good roots, are to be placed before the pupil with some such question as this: How many times are parts which are made up of *a joint of stem, and a green leaf above*, repeated in each plant? In one, there will be six or more of these repeated parts ; in another, only two or three ; in another, perhaps only one. That the repeated parts differ greatly in their shape has been noticed in the study of the seedlings ; that the repeated leaves have different kinds of work was also then made plain. If this is clearly understood, the pupil may be told that these 'repeated parts' are *helping parts*, or *helpful-parts*. These parts are mutually helpful ; they help one another. The whole plant is made up of just such parts, which have taken different forms for different kinds of work, as, for instance, in the leaves of the pea. It has been found that children grasp this notion of the helping-parts very readily, and hold it very firmly, as an aid in their further progress."

We will now consider the flower as a branch, but on our way to it we must travel up the stem, and our readers will pardon us if we detain them a little to give them a glimpse of what one school has been doing in the study of stems. It may be like "carrying water to the sea," as the French say, but the oftener we hear of bright possibilities realized, the more courage all of us have to go on with our work. The teacher had evidently caught the inspiration of Professor Goodale's lectures ; for, as we entered, our eyes fell upon a sponge, which was doing what Mr. Hale would call "its level best" as a flax-raiser. Beside it, on moistened blotting-paper, barley was growing, while a few bean-plants were left in the sand out of the many that had disappeared while telling the story of their birth.

Something, however, beyond this spot of greenness attracted us, and surely you could never imagine what it was. A part of an old fire-escape that had spent its days in idleness had now caught the spirit of the times, and allowed itself to be converted into "The Children's Cabinet." On the shelves, freshened with bright-tinted paper, were thirty-four varieties of woods, all brought by the children.

The eyes of the little ones looked with pride and delight upon this their first collection. Nor was their interest confined to the school-

room, as the teacher learned one day somewhat to her dismay, be it said, when looking over the writing-books. A number of the best blotters were missing, and when, without suspecting their fate, inquiries were made, it was found they had been converted into "gardens." In twenty homes "a garden" was growing in the middle of March! As we happen to know that these are homes of want, where art, even in its simplest form, never comes to make poverty more endurable, we can but rejoice over the touching picture of these happy children watching their little oases, and who can tell what flowers may bloom in their lives from the seeds sown in their paper "gardens."

We have said a blossom was a branch in disguise. If so, the branch must be a very short one, and the leaves, which usually have plenty of room, must be packed closely together. In order, then, to get a better view of the different parts, the children should carefully separate them. As an aid in this work, Professor Goodale recommends the use of a diagram consisting of a card, on which are four circles,—the outer one divided into three hundred and sixty degrees. As the sepals are removed, let each child place them in the outer circle, seventy-two degrees apart, (supposing the flower is on the plan of five); then let the petals be arranged in the next circle, alternating with the sepals in the exact position that they are in the flower. The stamens claim the third, and the carpels the inner circle. When this is done three questions can be asked:

1. How many parts are there in each circle, and how are they arranged?
2. How are the parts of each circle united together?
3. How are different circles united?

"The study of flowers for the purpose of answering these questions," says Professor Goodale, "may be made the best practice in observation which Botany affords."

When many regular flowers are well known, irregular ones, like the bean, may be examined. It will be found the children take a lively interest in their old friend in bloom. At this time let them read (if not too small) how Jack the Giant-killer, assisted some young people "to know beans," in the charming little book, *Boys and Girls in Biology*, by Sarah Hackett Stevenson. Here we get at the very innermost life of the bean, and how wonderful it all is!

We have chosen from the many subjects presented in the botanical lectures before the Teachers' School of Science only two,—the seedling and the flower. With these we have attempted to illustrate the new method of familiarizing children with our common plants. How inadequately we have done this, those know best who listened to Professor Goodale. We trust, however, that others who were not as for-

tunate will find in these numbers some suggestions which will help them in their pleasant work of fostering in children that love for plants which will prove a source of pure and unfailing enjoyment, whatever lights or shadows fall athwart their paths.

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

IX.

A teacher in one of the rural districts writes : " I *cannot* break up the habit,—which seems so deeply rooted among my pupils,—of pronouncing the diphthongs with a flat drawl." Says she, "*Nine-tenths* of my scholars will insist upon saying, ' Please, may I go *caut* ? ' "

There is one remedy within her reach for this particular annoyance : merely require the pupil to change the phraseology of the request, and say, " Please, may I retire (or leave the room) ? " Yet this teacher has it in her power to *uproot completely* the *bad habit* of sounding the diphthongs. The above-named school is a mixed school, and I think if she will commence with her classes,—taking them from the highest to the lowest,—to practice the *correct* sounds in the diphthongs, she will soon find her school improving in their manner of using them.

Pupils in a mixed school are often led along by one another ; for instance, some one of the older pupils will introduce a method of pronouncing a word, or words, which will be adopted by *nearly* all the rest of the school, and if this method is an erroneous one, it is almost an *unbearable annoyance* to the teacher. Very possible this teacher of whom I have just spoken is suffering from just such an annoyance,—it may be a habit brought from *home*. I would take a few moments every day for the drill in the correct sounds of the diphthongs, commencing with the first. Write upon the board, " A few stupid students." This exercise will need a careful explanation from the teacher ; the pupil must be taught that the letter *e* in the word *few* is sounded like *eu*, and not like *ôô*, as is often given ; the sound of *u* in *student* is the primitive sound.

I would continue to take up examples in the second, and by way of contrast some of the obscure, or the same shortened, or unaccented. Practice these until they are well learned, then proceed to take up the third diphthong. Write, " Speak out loud." Show the class that here we have a combination of sounds in one word, which can only be given

correctly by the position of the vocal organs being correct when we utter the word ; viz., the mouth must be opened moderately wide, the tongue depressed to give the first part of the sound, then the lips must be drawn in a curve, as though we were wishing to give the sound of *oo* ; then allow the tongue to touch the roof of the mouth, and the position of the organs will give the proper sound of the letters, or the combination of the sound. This the teacher will need to prepare herself *well* and most *thoroughly* for, as pupils are so ready to detect any inability on the part of the teacher. I would give some examples, and practice some of the *unaccented* in the third diphthong, especially with the larger pupils.

Write again, the fourth diphthong, "The oil was boiling." Call attention to the fact that this exercise is very nearly opposite, in its construction of the diphthong, to the third. In this one we draw the curve with the lips (so to speak), at first, then the mouth must be opened and the tongue placed against the roof of the mouth to finish the word, as before. These exercises will be unique, and will without doubt, if well given, be a source of benefit to both teacher and pupil.

I can give but mere hints in regard to these useful exercises ; the teacher will, I think, be able to see the method, and I think the practice will be very beneficial in all the exercises of reading.

PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

XII.

THE DISCONNECTED SLAT, OR SLAT-INTERLACING.

Nothing in Froebel's gifts and occupations was altogether new ; they had all been more or less practiced before his time. But by observing and studying all the childish games, he united them into one harmonious whole, and adopted them as means of education and practical mental development. And through his method of regular and graduated procedure, the possibility is given of producing an almost inexhaustible variety of formations, each in its peculiarity having an effect on the child's mind, and thus helping to educate it.

Slats are used by many for picture-frames, baskets, wall-pockets, etc. ; but in the Kindergarten they are so utilized as to become means for mental development. The relation of this to the other gifts has been

indicated in the previous gift, the Connected Slat. The slats usually employed are 25 centimeters (about 10 inches) in length, and 1 centimeter (about $\frac{1}{8}$ of an inch) in width, and 1 millimeter in thickness. A dozen slats are sufficient to represent a considerable number of figures. While the children are occupied in making the various pretty forms, they are also learning available lessons in Geometry.

The slats are interlaced by placing them over and under each other alternately, so that they retain and hold each other, which is, of course, far more difficult than shifting the Connected Slat into shape. The number of slats used decides the form. With one, two, or three slats it is impossible to interlace a form; but with four slats this can be done.

When introducing this gift the child receives, at first, but *one* slat, which it studies, and finds,—“That it is made of wood; that it is pliable; that it will break when bent too much; that it burns to ashes when thrown into the fire; that it is much longer than it is broad; and again, much broader than it is thick.” The slat is held from the top downward (perpendicularly); from right to left; from front to back; also inclined to the left, and to the right. The child names something that is made of wood; also the slat may be likened to something, as, for instance,—to one of the wooden planks forming the floor; to the ruler, etc. The slat may be measured, and used as a measure. The child perceives that the slat has two plane sides, and two ends; the middle is also found, etc. On placing the slat firmly, half-way on the table, and pressing the projecting part down and then letting it quickly go, or rebound, a buzzing noise or whirring sound will be heard, and the vibration is plainly visible, showing the elasticity. The whole class of children may make an amusing chorus in this manner, and may be trained in precision and attention by sounding the slat in turn successively with a regular rhythm, or all together at one and the same time. A number of pleasant little exercises may be introduced while the children are becoming familiar with the slats.

Two slats may next be placed in various positions on the table. They may form one long continuous line, in different directions; or two parallel lines at one, two, or three inches distant. Right angles in various positions can be produced; also acute and obtuse angles, etc. With *three* slats all the exercises made with two slats may be repeated; also the outline of an equilateral triangle can be laid. A few representations of things we see around us may be made; for instance, a table, a flower-pot, etc. With *four* slats a square and a rhomb may be laid; also a chair, etc. With *five* slats the pentagon, and the trapezoid, as well as other forms are made. The same number of slats may be *interlaced* into the following forms: A fan; an umbrella; etc. With *six*

slats is laid an oblong, a rhomboid, a hexagon, and a trapezium; various forms may be interwoven, etc.

It cannot be questioned, that this gift quickens the child's perceptive powers; indeed, all its faculties must be on the alert; for many times, when the work is almost successfully accomplished, one slat will unexpectedly spring from its position,—because it was not properly placed,—and the whole structure will fall to pieces.

The first form made of *eight* slats serves as the ground-form from which a series of forms are gained by merely shifting the slats, or changing them slightly. This form is made in the following manner: *Four* slats are held in the left hand, “fan like”; the *fifth* slat is woven into this frame, one up, one down, etc.; and the *sixth* slat is again woven in, but in such manner that the slats which previously were held up are now pressed down, and *vice versa*, until all the eight slats are employed. This form, which is quite firm, is called *a fan*, and may really be used as such. For the next form the “fan” is again made; the slats are then so separated as to show nine small, equal, square spaces, four slats being in the horizontal and four in the vertical position; *this* form may be called a *window*.

For number three, place this *window* square before you, and push the upper right and lower left corners,—or the upper left and lower right corners,—gently toward each other, and the nine squares will be changed into nine rhombuses, which may be likened to another kind of window,—for children always like to make comparisons, to give their forms a name.

Make the second form, the square window again, and move the two vertical central slats of this form toward the outside, and this form may represent “a ladder.” This form may be changed into another one by moving, or shifting, the two central horizontal slats also toward the outside, and a large window or picture-frame is made, consisting of one large and four small square spaces, and four oblong spaces, etc. Additional slats may be given, with which more complicated forms may be made; thus, a tower, scissors, a tree, a frame-house, a flower-pot, a boat, a flag, a basket, picture-frames, and many other forms can be made. A still greater variety and beauty of the forms may be obtained by using both short and long slats together.

Each figure must not only be made and then changed into another by shifting some of the slats, but it should also be examined with reference to its several parts and properties. Great care must be taken that the child is not taxed too heavily, that its strength is not exhausted with too difficult a task, which would only awaken disgust and dislike. For the child is still selfishly inclined, in so far as it desires always to see a rapid result of the playful activity. The child's powers of memory can

be exercised and cultivated by a few words respecting any of the objects made. For instance, the making of the "ladder" would naturally be followed by a conversation on carpenters and their work ; or the "window," of glass-making, etc. Squares, oblongs, rhombuses, etc., are again found, observed, and compared.

PRIMARY READING.

BY MISS OLIVIA HAMBLY, FARMINGTON, ME.

IV.

It is not necessary to exemplify the lessons on the sounds any further, but before leaving them there are a few things that may be said. Great care should be taken to have the sounds given correctly, particularly the sounds of *b, d, t, g, j, w*, and *y*. For instance, in *b* ; be sure the lips are kept closed until the voice has ceased. I have heard the most disagreeable noises given for the sounds of letters, in some schools, which would certainly have disgusted me with the whole phonetic method had I not known that it was simply being tortured.

If perfect pronunciation of these sounds is insisted upon and gained, as it can be, they furnish one of the very best means of vocal culture, for they cannot be given correctly without calling into play all of the vocal organs, therefore cannot be given correctly and habitually without developing and strengthening the same.

It would seem, perhaps, that these lessons must become tiresome, there is apparently so little scope for variety or entertainment in them. To this may be said, it depends on the thousand and one little things that make any lesson interesting to young children, and on the atmosphere that surrounds every look, word, and act of the teacher.

For a review, the following is appreciated by the children. Print the characters you wish to review on the board, on a large scale, and far enough apart for a child to stand in front of each one. It need not take much time to do this ; fifteen minutes for printing all of the characters is sufficient for ordinary work.

"To-day, children, all of our little friends, the sounds, have come to see us, so we will have a game with them. Now I will give you each a name, and when I have named you all, you may go and stand in front of the character that has that name. Annie may be *E*, Willie *I*, Fanny *M*," and so on. By this time the children are thoroughly interested ;

and this is quite a review in itself, as all of the characters are before them, and in order to take their places they must distinguish the one they want from the others.

"Now, each child may tell his name ; Willie may begin." Willie : "My name is *I*." Fanny : "My name is *M*," and so on. "Now, *E* may call upon any one to change places with her." "*A* may do the same." "If any one has changed places and is called upon again, he may say, 'Have changed,' and some one else must be chosen." After this, have each child tell his new name, pointing to it as it is called. This can be carried on indefinitely, of course.

If the class is large a part only can do this at once, but the other part will give no trouble, for they will watch the game with interest, eagerly waiting for their turn ; or, they can be making the characters on their slates, but they generally prefer the former.

While these lessons are being taught, word-lessons on the object-method should be given. They should begin on the same day as the sound-lessons, and should be carried right along with them, but should be kept distinct from them. Having the picture, the printed and written words on the board, and when possible the object, you are ready to begin.

LESSON I.

"Children, what have I in my hand ?" "A cup." "Willie may take the cup and show me what he would like to do with it if it were full of milk." "I see, Willie puts it to his mouth ; he must like milk." "Annie may take the cup, and you all tell what she has." "A cup." "Now you may see if you can find anything on the board that looks like a cup." "I see you do ; who wants to point to it ?" "George may, and you may all say what it is." The talk may be continued at discretion. "For your drawing-lesson, this afternoon, I will let you try to draw a cup. Now look here, children (pointing to the printed phrase), this means a cup, too. Say it three times." "Charley may point to it while the class says it." "This means the same, children (pointing to the written phrase). Say it." "Now *see* me write it." "Read it." "Now I will print it and you may read it." If the teacher has very little time she need not do this. "Mary's row stand." "Each child say it, and the class repeat." The teacher should point alternately to the printed and written phrase. "Now I will let you take your slates and try to print and write this, like it is on the board."

If you have time, go around and guide the little hands. If you must leave them for other classes, let them work by themselves, but have the slates collected, to be looked at and praised. Put more stress on the writing than on the printing, as the latter is temporary, and of no importance *as printing*, but only as a means of impressing the printed form

on the mind, while the former is to be permanent, and is important in itself.

It is presupposed that the children are directed to use their slates and pencils freely in every lesson, and in other ways. One of the first things to do with the child entering school is to let him mark on his slate and on the board, making anything he wishes. Then when he is told to print or write he will not feel it an impossibility.

I have now come to the point where I can acknowledge Prof. S. S. Greene's notice and criticism (page 199, March number). This last lesson will show a little how heartily I believe in reading and writing going hand in hand, and in both being subordinate "to the higher and all-absorbing process of expressing thought." In future articles it will be more evident. I would like to say that it gave me great pleasure on reading his articles, to find that in my language-lessons I had, though unconsciously, been following his plan, almost exactly, only making my reading-lesson for the day the foundation for the language-lesson.

GENERAL EXERCISE IN NUMBER.

BY FANNIE CHADWICK.

John, Frank, and Nellie¹ went to Boston. Their father gave them each 45 cents² for their fare down, and 75 cents besides,³ out of which each had to save his fare back.⁴ When they had taken their seats, John began to count the trunks he could see on a truck: found 5 large ones and 7 small ones.⁵

Frank said he could see 15 men, 5 women, 9 children, and 3 little babies.⁶

Nellie said, "Let's see what we can buy with our spare change, when we get there. I want to buy a present for father, one for mother, and something for each of us three."⁷ What can I get for 6 cents?"⁸ The boys told her not to spend any for them, and that would leave her —.⁹

Frank bought half a dozen oranges for 12 cents,¹⁰ and divided them equally.¹¹ John lost his ticket out of the window, and had to buy another.¹² Frank and Nellie each gave 15 cents to John.¹³

When they reached Boston their uncle met them, and they all rode to his house. He paid in the horse-cars, 6 cents for his fare, and 3 cents for each of the children.¹⁴ John counted 12 persons on each side of the car, 9 standing in the middle, 8 on the front platform, 5 on behind,

besides the driver and conductor.¹⁵ Their uncle gave them each 25 cents before they went home.¹⁶

QUESTIONS.

- | | |
|-------------------------------------|----------------------------------|
| 1. How many children? * | 10. How much apiece? |
| 2. How much money in all? | 11. How many did each have? * |
| 3. What did they have then, apiece? | 12. What did he pay? |
| Together? | 13. Two fifteens are what? What |
| 4. How much was there left? | did John have to pay, then? |
| 5. How many? * | 14. How much for the children? * |
| 6. How many people? | How much in all? |
| 7. Number of presents? * | 15. How many people on the car? |
| 8. Who knows? | 16. Three 25s =? How much did |
| 9. What? | each have at last? |

* Ask the younger children.

THE RECREATION HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

One day last Summer I looked down from my window and saw a little boy sitting on one of the square-capped posts of the gateway. The old elm above his head made a pleasant shade, and he was singing softly to himself as he watched the white sail-boats come dancing in over the waves. The little boy's name is Robert. Presently I heard him exclaim, "The ape is coming! the ape is coming!" and jump down from his perch and scramble up the steps into the open door.

I suppose you think this very funny, indeed; perhaps you wonder what little Robert meant. So did I, for a minute; but I leaned out of the window, and very quickly I saw and heard a most curious object come leaping and rushing by, faster than I can tell. It was of a dark reddish brown, with a long back and long limbs, and an odd round head, with a hairy face, and great flat ears, and a long tail.

"Robbie," said I, "Captain Walters's ape has run away, hasn't he?" Yes, it was a large monkey, which a sea-captain had lately brought home with him. A very cunning monkey, too, of not a very good temper, which liked to escape from the tree to which he was fastened and take a ramble in his own way. First, he dashed up the street, and Robbie and I thought him gone; but presently back he came, leaping not quite so fast. We watched him go round the corner, and then over a fence into a garden.

"Jocko wants some lunch and fruit, Robbie," said I. Robbie asked me what Jocko would eat, and I told him I thought sweet-corn, summer pears, and spice-apples would do.

We afterward learned that Jocko carried his pears and corn up into a great leafy tree, which grew near the house from whose garden he had stolen his luncheon, and that when the good old lady came out of her door, the chattering thief in her tree pelted her with cobs and skins from its top.

All she could see was Jocko's ugly face peering down at her, and she did not know what it could be. She was far more frightened than Robbie had been, because she was alone, and had never heard of Jocko. She ran trembling, with a pale face, over to her neighbors, crying,—*"What evil beast is in my tree?"* But her neighbor's boys liked the fun of poking Master Jocko down from his green retreat.

Monkeys are very mischievous animals, the best of them, and seem to know far better than they do. Now I think you will like to remember that many of them are natives of South America. In its tropic forests, so dense and luxuriant, where the thick trees raise their towering trunks of living green, and an undergrowth of splendid shrubs and vines climbs up to spread blossoms and seeds far overhead in the strong tree-branches, troops of monkeys are found.

Here grows the cocoa-nut, and the bread-fruit tree, the Brazil nut, and the curious monkey-cup, in the monkey's home. He has an unfailling feast in the rich tree-tops all the year, for he lives in a land of one long Summer.

You love to watch the little hand-organ monkeys run up the doorway, or climb a pillar, but you can have no idea how they sport in the high play-ground of netted branches and boughs where they were born.

Like every animal God has made, they are made on purpose for their homes. It is for this reason He made their little black hands,—so truly funny, too, as they look,—that they might be able to grasp the limbs of trees as they climb, and safely swing from tree to tree. So you will like to know, we name them foot-handed animals, because their hands and feet seem to be made in one.

There are various kinds of monkeys in the boundless South-American forests. Besides the little ring-tailed, or organ monkeys, there are the howlers, which would frighten you away with their cries. They are said to have the most powerful voices of any known creatures, though they are only about a yard high. They live in flocks, as all monkeys like to, and as evening shadows fall over the deep tropic woods the howling monkeys begin their fearful tumult. The frightful noises they make can hardly seem to be harmless, but we are assured that, though the howlers have rather morose dispositions, their concerts are not at all dangerous.

Their howling is made in a curious kind of hollow drum which is attached to the wind-pipe, and they are simply ven-tril-o-quist monkeys, and perhaps furnish much amusement to their companions with the indescribable noises they can create in the flowery tree-tops.

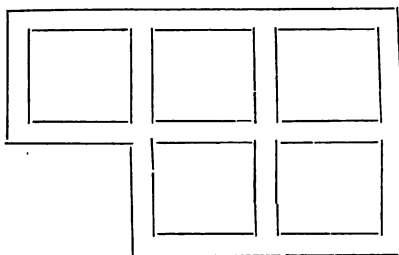
But the howlers cannot be tamed and trained like the organ monkeys; they are sociable, as we have seen, among themselves, but will not permit the approach of strangers whom they suspect. One other thing you may remember about them is, that they can hang to the branches of trees by their tails, catching hold as they leap.

This is by no means all I should like to tell you of the curious monkey tribe; and at another time we will read again about these odd little creatures, of which so many funny stories are told.

As to Captain Walter's ape, he took it away to sea with him again, soon after the summer day when Robbie and I were so surprised by Jocko's ramble.

SPRING-TIME.

| | |
|--|---------------------------------|
| The cock is crowing, | The oldest and youngest |
| The stream is flowing, | Are at work with the strongest; |
| The small birds twitter, | The cattle are grazing, |
| The lake doth glitter. | Their heads never raising,— |
| The green field sleeps in the sun; There are forty feeding like one! | |



Here is a square puzzle for the smaller of our little folks.

Cut fifteen narrow slips of paper, all of the same length, and lay them like the pattern.

Now take away three slips, and leave three whole squares.

How many sides has a square?

Why is St. Paul's Cathedral like a bird's-nest? *Ans.*—Because it was built by a Wren.

Thanks to Mother Truth for her "Christmas Greens." We quite agree with her as to sense being requisite in the children's verses. There is far too much nonsense-jingle, and worse, cry-baby poetry (?) printed for them.

OUR NOTE-BOOK.

OH, DEAR! WHAT CAN THE MATTER BE?

BY A. E. SPEAKE.

Oh, dear! what can the matter be?
Dear, dear, what can the matter be?
Dear, dear, what can the matter be?
Parents don't visit the school.
They visit the circus, they visit their neighbors,
They visit their flocks, and the servant who labors,
They visit the soldiers with murderous sabres,
Now why don't they visit the school?

Oh, dear! what can the matter be?
Dear, dear, what can the matter be?
Dear, dear, what can the matter be?
Parents don't visit the school.
Now if they will come they'll find all in their places,
With nicely-combed hair, with clean hands and clean faces,
All pleasant and happy, with naught that disgraces,—
Oh, why don't they visit the school?

CORRESPONDENCE.

THE "VEXED QUESTION" AGAIN.

"Oh! that mine enemy would write a book."

To the Editor of the Primary Teacher:

"My spirit is stirred within me" to say something. I have waited a little, hoping to hear from some of my sister-teachers relative to the momentous "Vexed Question," which seems to trouble the mind of your contributor, Mr. P. I am not disappointed. I congratulate our friends,—“Justice,” and “C. G.,”—for their womanly courage in thus showing proper resentment for such a wholesale sweep of the female sex, who are so unfortunate as to be spared to the despised age of thirty,—perchance plus a few years more,—calling in question the capacity of the female mind for planning and executing.

“Never too old to learn” cannot apply, then, to “maidens far advanced.” Sisters, you have my sympathy, for I too am a primary teacher. For upward of twenty years I have been connected with one school, and I am still in the same school, endeavoring to fulfill my mission, as I supposed. Over seventy-five little ones gather around me daily, of which number forty-nine are boys;—happy little fortunates! to be attired in pants and boots, who have not yet learned the mysteries of their future! How little do they realize that their teacher is less fortunate; that she is on the shady side of,—suffice it to say, “well stricken with years”; that “silver threads lie among the gold”!

Oh! oh! are we to deem ourselves as mere superfluities? Are we pig-

mies? "Pigmies are pigmies still, though perched on Alps." Just as we were flattering ourselves that our age and experience,—possibly *amiability*,—fitted us the better for our position, a feather or two is plucked from our cap, and we go unplumed to our tasks, feeling beautifully less of ourselves than otherwise. Are we to sit in dust and ashes, and bewail our virginity? We dare not stand in the market-place and meekly ask, "Who'll buy?"

"Oh! for a lodge in some vast wilderness."

A.

To the Editor of the Primary Teacher:

Now that the Spring terms of the country schools are commenced, and many little ones are getting their first impressions of school-life, I believe we ought to do all we can to interest them and keep them busy, with something useful. I have all the numbers of the PRIMARY TEACHER, but have seen no hint of a way I once used to teach a class of small children to write. When I tried it I knew nothing of the "Quincy methods," which now I heartily believe in, and try to follow; but it answered my purpose, and I shall be glad if it helps *one* teacher, burdened as I was, with many classes. The class could read a little, and after they had read the lesson in the class, I had them make sentences about the picture which I used on the blackboard. (I wish there was a law against allowing children to *print*.)

A few sentences of theirs will illustrate the way I marked some of the different letters. I would mark one letter, say the *e*, in sentences like the following, by drawing a diagonal line through it; then the *a* or *o* with a short perpendicular line; and *n* by a line under it, and so on, until they could select them all.

The rose is sweet.

The ink is black.

The man can run.

The vase is blue.

The owl has big eyes.

It was encouraging to see how eager they were to go to the board and find letters, after I had marked one for them.

S. A. W.

Milton, Mass., May, 1879.

"F. E. B.," a lady-teacher in Michigan, makes the following request, to which we hope some one will send a reply for our next number:

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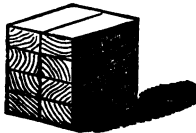
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THE
PRIMARY TEACHER.

VOL. II.

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NO. 10.

THE PRIMARY TEACHER: HER WORK AND HER FITNESS FOR IT.

BY MRS. LOUISA P. HOPKINS.

I.

It is a good omen for the future, that the question,—Who shall teach the little children?—is at last thrown into prominence. If its importance is beginning to be appreciated by thoughtful educators, we may feel that the axe is laid at the root of the tree, and that the evils of its neglect will be finally eradicated.

It is well understood by those who have watched the development of human life, that the first ten years do more toward shaping individual character and destiny than any subsequent decade ; that, as a rule, the proclivities and desires, the tastes and aims, the habits of thought and feeling, are pretty clearly indicated and the course of after-life determined by the environment and training up to that period. If a generation of girls and boys could be put during that time under the highest moral influences, the most intelligent methods of intellectual culture, and the refinements of pure social intercourse, one might vouch for the nobility of the next generation of men and women and the safety of society.

How much has the question of the quality of the primary-school teacher to do with this proposition? It is certain that heredity is a strong and uncontrollable element in the problem ; home-life is its sequel, and not tangibly within our grasp ; but for the greater part of the growing and waking-hours of the children's lives they are directly in the hands of the public-school teachers. What a profound responsibility therefore connects itself with the work of these teachers,—the welfare of the next generation, the destiny of a race !

Strangely enough, the importance of the influences surrounding early

childhood is scarcely felt even by mothers. Too many of the children of wealthy and cultured homes are left to the oversight and companionship of incompetent, perhaps vulgar, persons. Thoughtless women thus despise the privilege of motherhood. The great mother-heart of Froëbel has shown in his "Mother-songs" a glimpse of the education the babes may receive in their mother's loving arms, and which the mothers may receive in prodigal return from the little ministering angels who cling to them in that faith in the mother which Nature gives. The finest thing the mother can bring from her heart or brain is dignified by being given to her child, and not learned in vain if learned for him.

See, then, the breadth and depth and height of the work of the Primary Teacher! It is to form character, brain, and social life, not for one child alone,—that, indeed, were a task of infinite value,—but for scores of children who rest in her hands like the plastic clay in the hands of the sculptor. What a fine and strong ideal must she be capable of forming; what clear discrimination must she be able to exercise, that she may conform that ideal to individual possibilities and the indications of nature in each hidden germ of personality! What untiring zeal and enthusiasm does she need for rescuing God's purpose from failure in the many lives so put within her developing hand! Indeed, the opportunity of the primary-school teacher is a great and heavenly one, and dignifies the noblest life of womanhood.

FIRST LESSONS IN WRITTEN LANGUAGE.

BY PROF. S. S. GREENE.

VIII.

The art of teaching our written language will not be attained till the teacher, instead of dwelling upon *mere forms* of language, shall concentrate the attention upon *what* is to be said and some *suitable way* of saying it. The vital point is wholly missed when the child is made to think of letters, syllables, parts of speech, or rules of construction. The mental struggle should be with the thought, and some adequate way of putting it.

It is wholly unnatural to suppose that he can, at first, put his thoughts into choice written formulas. He goes through a greater struggle than we are apt to think when he expresses himself in the simplest idicms. It is impossible to teach *better forms* of expression

until the child has actually presented *some* form. We must have a foundation to build upon,—a foundation, too, suited to our purpose. When he is holding his breath for want of some expression for his thought, it does not help him to define an adverb, or spell a polysyllable; the craving of his soul is for language. To aid in satisfying this craving is to teach language.

The less he is made to think of distinctions in language at such a moment, the better it is for him. His choice of expression and its adaptation to his thought must be spontaneous, or his thought suffers an instant death. He needs to feel the sense of triumph in this struggle. The thought in its freshness and vigor must come forth to impress the reader with its claim to be noticed, even if the words are not the best. How much of this teaching have we in our schools? We have spelling, word-building, diluted lessons in grammar; but what have we in the,—*what* to say? and *how* to say it?

And then this endless tendency to bring everything out into consciousness! If a child makes a sentence that expresses his thought ever so well, he must not be left to enjoy his victory, but must turn round and look at it as a *sentence*, made up of parts of speech, or do something else as irrelevant and chilling. The teacher forgets that most of the processes of Nature are hidden and unnoticed; that they go on best when meddled with least. We breathe, we wink, we walk, we digest our food, *we express our thoughts* without stopping to analyze and account for every latent process. It would not help the matter in the least if we did all this; Nature attends to her own affairs.

It is *experience* instead of science that the child needs. Most of our experiences remain undetected, or, at least, undeveloped into distinct statements. They are experiences nevertheless,—useful, guiding experiences. The child can learn to write the language correctly, and yet not tell *why* he does this or that. He needs the experience in writing in order to know the philosophy of his language,—this would be grammar, and grammar has its uses; surely, it has had its abuses. No science has suffered more. It has been introduced *when* it should not be, and for *professed purposes* which it could never accomplish; while the cultivation of language as expression of thought has been sadly neglected.

When will teachers learn that the true way to cultivate language is to stimulate and draw out thought, and then put the child to the simple task of formulating what is in his mind? He does formulate his thoughts orally, and does it naturally and easily. We have only to lead him to do the same in the written language. Let him write daily; let him do it so often that he can do it without a struggle.

But the teacher will say, "I have had no experience in this way of teaching." Very true; but there must be a beginning. All that is

needed at first is simply to start the work by such guides as are at hand, and then acquire experience. The pupil has had no experience in writing. We must not wait for him to acquire experience before he begins. He cannot learn to swim till he plunges into the water; experience comes by practice. The worst of all is, our methods in primary schools make little or no provision for this practice.

A better time, however, begins to dawn. It will not be long before our customs in primary schools will require us to say our entering classes are learning,—not simply to *read*, but to read and write.

PLANTS WITH CHILDREN ; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

XI.

THE COLUMBINE.

“O Columbine, open your folded wrapper,
Where two twin turtle-doves dwell!”

The children have chosen a flower to-day all children admire,—the curious garden Columbine. Its large, intensely blue, or purple blossoms, nodding so gracefully pendulous from the light, finely-springing, high branches, borne upon a plant so conspicuously handsome of form and profuse of foliage, may well be remembered by the little ones as June comes again and woos to parting the wonderful corolla, where broods the cluster of purple doves with pinions ready to fly away at signal of the fairies.

Children eagerly seize and cherish flower romance or idyl; and we may be sure all such pure pictures they receive become, in their ardent imaginations and memory, life-long treasures of delight.

So here is the Columbine,—

“With a flower for all that come.”

What shall we do with it? Is it an evergreen, children? They “think not.” No, we have left the evergreens in taking this summer-plapt. Its stout, blackish root lives on in the ground through a number of winters, but the stalks die to the earth in Autumn. You know we must have some sunny weeks before these handsome leaves start.

June is the month of green leaves. It shows them in their greatest beauty and most perfect state, and if you had not brought me the Columbine to-day, our little lesson would have been all amid the green

leaves. Now I will let you each take a Columbine-leaf and find the use of it to the plant.

Did you ever think a leaf did anything for a plant? Look here, and see this net-work of veins. They are all joined together in the stalk, though we cannot now see, with the eye alone, just how they go in; but turn your leaf over and you will get an idea. Now mark how they start out in little pipes up into the parts of the leaf,—you can feel them with your finger,—first dividing into a few large veins, then into a number of smaller ones, and again over and over dividing, until at last they form a net-work you can only discover by holding the leaf up to the light,—unless a microscope shows you. This is the way the leaves feed the plant. “The business of the leaves is to suck out of the stem the watery food the roots had sucked out of the soil, and the stem out of the roots”; having filled themselves with it, the light and air take from their broad surface all the plant does not want, and some is then returned back into the stem through the wonderful little pipes, in proper form to make the peculiar matter which the plant is to produce. Thus the sugar of the sugar-cane is made; the gum of the cherry-tree and pine; the flour of the potato; the wax of the bayberry, etc.

Just think what is going on in all the forests, and gardens, and waysides, and meadows now! Your eyes may well grow bright and eager, for we have found a very interesting subject, indeed. Here you get a peep at what is making the different plants and trees. But it is only a peep: there is a whole world full of it all, and you are only just opening your eyes.

Take the Columbine branch now and cut off a leaf-stalk. Touch the cut ends. Are they dry? Harry says, “They are wet.” Squeeze the end a little and a drop oozes out; do you not see you have found the water-pipes in the stem? But think a minute; what has happened to this poor piece of the plant. Ah! Alice has it, “We have cut off all its little food-pipes.” “Yes,” says Frank, “and the leaf is already withering.” Its fountain cannot play, and it will die. Before, you could not have told why. If we cut off all the Columbine leaves, and do not allow others to grow, it cannot feed or breathe, and the whole plant must die. You have discovered enough now to show you that the leaves hold the veins of the plant, and with this knowledge we will wait until another time, to search further.

Now for the form of the leaf. Take up the branch. How does the leaf grow? Frank, “In three parts.” These are called lobes (which means divisions),—a three-lobed leaf,—and Alice says, “Three leaves seem to spring at once, upon three quite long petioles from the main stalk.” This makes the plant very graceful and handsome; and you see the edge of the leaves is notched in threes and twos, again. They

are of a lovely, cheerful green, and beautifully smooth. Harry says, "The under side is of a different shade, a pale sea-green." When the soft breeze turns the long petioles this gives the velvety look you admire in the luxuriant foliage.

Next we come to the elegant flower. Each look carefully, now ; is the stem erect? And tell me the height. Marie, "Erect, but the flower drooping." Harry, "One to two feet high, and the flowers in a loose bunch." Now find me the petals. Most deeply-interested eyes meet mine now, and Alice says, "That is just what we wish to know,—we cannot tell." So I must help you. What do you call these little hollow pieces of the flower I put the point of my pencil in? "Oh! those we call little horns." But each one is a Columbine petal. Frank, "What are the other purple pieces, then, shaped like leaves?" Take your flower and very gently pull off each pretty horn. How many are they? "Five." Well, Frank, now how many little purple leaves, as you call them, have you left upon the flower-stalk? "Five." Can you not think what they may form? Frank, "Is it the calyx?" Yes, a colored calyx ; quite singular, and very fragile. Look upon the older flowers of your branch, and you will see these pieces withering and falling away before the petals. They are called *sepals*,—very easily remembered. This seems of little use as a calyx, but unusually pretty. You here see that a calyx may rarely be tinted like the corolla. Alice, "Yes, that was just what puzzled us so much!"

Examine, now, one of the pretty horns you pulled away ; what do you find in its curved point? All, "A little ball of honey." The little folks all know that, I see ; but how did the honey get there, for the bees and humming-birds? I must tell you : the plant makes it, and stores it away in those snug little round tips of the hooked petals. Remember what you learned of the work of the wondrous pipes and vessels continually busy in a plant, and the products thus created, and you will comprehend the secret of the honey. You may call this honeyed point the spur, or nec-tary.

Now see what we have left upon the end of the stalk within the sepals of the calyx you deprived of petals. Alice, "A whole long fringe of yellow stamens." We should be at a loss to count them ; but they are quite remarkable, and I will tell you that a wise botanist has found they grow in circles of ten each, one opposite the other, and the outer circles, as we see, made of slender golden threads. When they all drop away they leave what you find upon this other stalk, whence the stamens have fallen,—what is it? "That is the pretty seed-holder," Alice says. "In five pods," adds Marie. Soon this funny little seed-casket will be growing full of ripened seeds, as black as tiny grains of shining jet ; a perfect little rattle-box.

The structure of the Columbine flower is extremely curious, and by and by you can understand more of it. This deep blue or purple variety we have here is not American, but is a native of other countries, and is found growing wild in hilly woods and forest-borders of France and Switzerland, and in English copses. But we have a beautiful wild Columbine, as all the children know, more delicate in foliage and striking in hues than this. It is but just out of bloom. You found its yellow and scarlet-horned cups nodding in warm rock-clefts, and in sunny nooks where the May turf was green and short, a perfect surprise of grace and color. By cultivation the European becomes very double, and multiplies its beautiful horns, one within another, most curiously.

The Columbine belongs to the order of Crowfoots; is nearly related to the Buttercups, and a cousin of another fine garden flower,—the Larkspur.

PRIMARY READING.

BY MISS OLIVIA HAMBLY, FARMINGTON, ME.

V.

"At our last lesson, children, what did you learn to read and write?" "A cup." "Yes; I wonder how many of you can write it?" "You may try. Some of you, I see, think you cannot. You may come and read it while the others write it." "That is very well; now all see me write it over the printed words. All read it."

"I have something in this cup; I will let Charley shut his eyes and taste it, to see if he can tell what it is." With a class of eight or ten children I would take the cup round and let them all shut their eyes and taste it. "What is it, Charley?" "Milk." Here a minute's talk about milk would be appropriate, but is not absolutely necessary. "Read this, children," pointing to the review-lesson. "A cup." "What is in this cup?" holding the cup containing the milk. "Milk." "Say *Milk in a cup*." "Here it is on the board," pointing to the printed sentence. "Read it." "*This* is the word *milk*, and this is what, children?" "A cup." "Yes, and this?" "*In*." "Who wants to read it all?" "Fanny may." "Willie point to *milk*, Annie to a *cup*, Katy to *in*." "George point to all of the words and say them, and the class repeat if he says them correctly." "Now all say them as I point," pointing promiscuously. "Now read it as John points." "Watch me

write it, and read the words as I write them." At the end of this lesson let them copy both printing and writing, as before, several times. Then cover the board-work, and let them try it from memory.

Children *can* learn to write as fast as they learn to read, if writing is introduced in nearly all of their lessons. In their object and color-lessons, in the little talks about plants or their pets, and as they advance, in every possible way let them attempt writing. Writing what? letters? No; words, sentences.

Let the letters be taken up separately, after they can write these, as they learn their names after they can *read* words. No matter whether you can read their writing or not. You must not expect to do so for a few weeks, although in many cases you will be able to do so in a few days.

The phrase, *The cow*, would be suitable for the next lesson. For the next a review of all the words might be taken, introducing the word *and*. Several sentences can now be made, as *The milk in the cup; A cow and a cup*.

As new words are taught, the articles can always be used with them. Children will learn to read and write *A boy, The cat*, as readily as *Boy, Cat*. Introduce the verb *is*, as soon as possible. With the articles, the verb *is*, the conjunction *and*, and the preposition *in*, you can teach new words in a much more interesting way than by confining the lessons simply to nouns. If the word *room* is taught for one of the first lessons, you can almost always have a sentence on the board, leaving a space for the new word. For instance, suppose this is the fourth or fifth lesson, and they have learned the words already mentioned; you are going to teach the word *boy*, or *cat*, or *chair*, or some other familiar word of the kind. Print and write, *The — is in the room*, or *A — and a cup*. When the new word has been presented, print and write it in the space, and you have something more than a word,—you have a thought, and you also have a review.

It is well to let the children write the sentence, leaving the space for the new word, and insert it when learned, as well as writing and printing it separately. About twenty words can be learned in three weeks by the average child, besides the articles, the verb *is*, the conjunction *and*, and the preposition *in*. They will be learned if used as has been shown, by the constant repetition in connection with the other words.

If there are separate words for word-lessons in your primer, as in the *Franklin Primer*, the children may point to them and read them from the book as well as from the board. But the board-work is most important, as it is a ground-work to prepare them for the use of the book; *not* that when they begin to use the book the board-work is to be discontinued. It is still to be used as an aid to the reading, and a very

important aid it is even when you have primer-charts to accompany the primer.

Having taken these lessons on words as representatives of thought, and the sound-lessons or phonetics, the pupils are now ready to be introduced to the books, which introduction will form the subject of the next article.

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

I

In the earliest stage of musical instruction we endeavored, by the use of appropriate musical forms,—which the little pupils sung by imitation at first, and afterward repeated from memory,—to awaken the perception of song and to lead them to give proper vocal utterance to their thought. As they have now entered a higher grade, our instruction should take a more elementary turn.

Elementary music does not necessarily imply that we are to proceed at once to teach notation ; the elements of music would exist though a plan of representation were employed very different from the common notation, or even were there no representation at all. But the memory is aided, and the attention more easily concentrated, if some visible symbols are employed.

It has seemed to us, if we may be allowed to say so, that most of the systems of elementary instruction in music for young classes are unnecessarily complicated. They seem simple as a, b, c, to the musician, but the child looks from a different standpoint. We must remember that however philosophical a method may be when regarded merely as setting in order certain musical facts and theories, yet, when the condition and immediate needs of those to whom it is to be presented is considered, it may be very *un*philosophical.

The succession of syllables given in the article in the April number is elementary in the truest sense. All difference of pitch in music centers in and revolves around its "tonic," and we make *do* to be a sort of algebraic symbol for the tonic, at whatever pitch it may be sung ; and the other syllables are taken to express tonic relationship. The practice of these exercises will be continued.

It will be well also to place these combinations of syllables upon the blackboard. We take it for granted that you no longer find it necessary

- to "print" such things as these, but that you have discovered, with other progressive teachers, that the pupils, even of very young classes, can read script just as well if accustomed to it from the beginning.

Duration of sounds will very properly receive a share of attention at this stage. At a convenient pitch for all (*F* or *G*), let the teacher sing the syllable *la*, prolonging it considerably; after which the class is required to sing this long sound in like manner. When this is well done, proceed to make a representation upon the board. As duration is always represented by extension from left to right, and continuation of sound may be readily shown by a broken line, the sound just sung may be written in this manner:

La - - - - -

the meaning of which will be fully understood if the teacher, while the sound is prolonged, pass the finger slowly along the broken line, which should be, for the blackboard, some two feet in length.

The next step will be to introduce the idea of *measured* duration. Call attention to four motions, made with a light wand or pencil,—*down, left, right, up*. These should be in even time, and at about the rapidity of one second each. (A weight at the end of a string one metre in length will vibrate with the proper frequency.) Explain that each of the four motions observed is called a "beat."

The teacher now commences at the *down*-beat and sings one *la* four beats long, requiring the pupils to observe and tell how many beats long the sound was. This exercise may be varied by singing in like manner sounds of two beats, of three beats, and of one beat in length. When the nature of this exercise is apprehended, the class will (after taking the pitch), be required to commence promptly at the *down*-beat, and sing a sound four beats long, guided by the teacher's beating, (not beating the time themselves.) When this is successfully done, sounds of three beats, of two beats, and of one beat may be tried; two sounds of two beats each may also be sung to the four beats, or four sounds of one beat each.

Tell the class now that the four beats, taken together, make one "*measure*." Now, to get the use of this new term, make four beats; eight beats; twelve beats; and question,—"*How many measures did I beat?*" "*How many beats are there in a measure?*" etc.

Measures may now be represented upon the blackboard, separating them by "bars," as follows:

Bar.
|
Bar.
|
Bar.
|
Bar.
|
Bar.
|

Measure.
Measure.
Measure.
Measure.

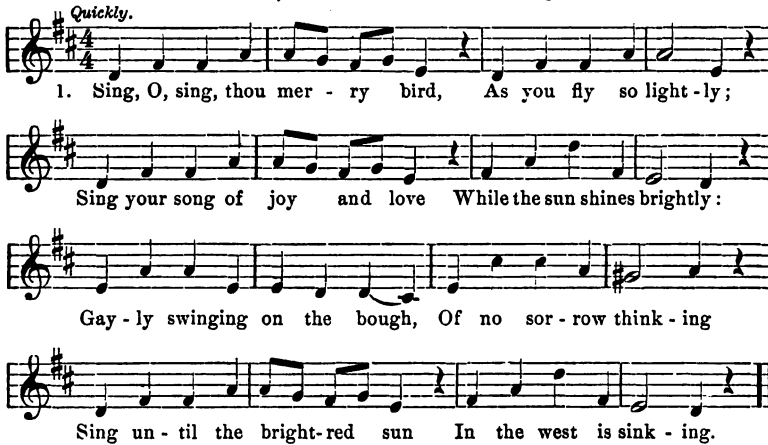
After the pupils have been familiarized with these terms, the words

may be erased, and they be required to supply the names as the objects are pointed out.

We must not forget to have a song every day, though we are attending to elementary instruction, and so a new one is given below for the children to learn :

Bird, Bee and Butterfly.

Quickly.



1. Sing, O, sing, thou mer - ry bird, As you fly so light - ly ;
Sing your song of joy and love While the sun shines brightly :
Gay - ly swinging on the bough, Of no sor - row think - ing
Sing un - til the bright-red sun In the west is sink - ing.

2.
Hum, O, hum, thou busy bee,
In the fragrant bowers,
Gath'ring in your honey-store,
From the Summer flowers ;
Hum away, my busy bee,
Happy little rover,
Through the gardens bright and gay,
Through the fields of clover.

3.
Gaily roam, O butterfly,
O'er the hedges going,
Resting in this Summer mead,
Bright with daisies growing ;
Safely roam, O butterfly,
I will never harm thee ;
Fly away where bird and bee,
Sing their songs to charm thee.

TRUTH.

BY SARAH M. WYMAN.

In the February number of the PRIMARY TEACHER was an article by the author of *Mother Truth's Melodies*, upon "How to Teach Truth to Children." So important is the nail thus driven into the common-school system, that I propose to clinch it ; or, at least, to use my hammer,—rather a small one for that purpose ; not, however, to pound away upon Mother Truth's methods ; she'll take care of those. But I

believe there are other sources of untruth besides "bug-a-boo stories and Mother-Goose rhymes."

Society is filled up with the false instead of the true. It exists everywhere. Little Mary's great brown eyes look knowingly upon the drama, when the warm welcome is given to Mrs. Jones, after mamma had just said, "Oh! there's that tiresome Mrs. Jones coming; I wish she'd stay at home." John, ten years old, knows exactly how it is done, when his father sells a poor man a horse that has the blind staggers. "Of course father didn't tell him! Why should he?"

To tell or not to tell, that's the question. Teachers, impress it upon every child whose bright eyes are looking up into your face with admiration and love, and whose ears are catching your words as if apples of gold let down from heaven; do not let it escape your lips when it can be spoken, but exhort them to tell, tell, tell, under all circumstances,—whatever the consequence,—when the withholding would be deceit and injury to another.

Loose ideas of truth are filling our banks with defaulters and our nation with thieves. From the teacher, next to the mother, must come the reform,—if it come at all,—to this great evil. Not only must the simple truth be insisted upon from the pupils, but teachers themselves must be like crystals in the transparency of their characters, if they would rightly and forcibly impress its importance upon others. A little equivocation on their part will undo months of correct teaching. Veracity, or its opposite, enters into every department of the school. Where the marking-system is made use of, it requires great accuracy and firmness on the part of the teacher to be strictly truthful and just. Not long since I heard a school-girl exclaim, on receiving her monthly report marked *perfect*, "A perfect report, eh! why, I've had a dozen failures!"

In the matter of rewards and punishments, it is hazardous to deviate in the slightest degree from what is promised. Recently, a teacher in New Jersey offered a prize in each class to the scholars who had the greatest number of good lessons. This aroused ambition, and at the close of the term several had the same number. To settle the matter fairly, as she said, the teacher thought it best to give no prizes. Six little forms, filled with indignation and a sense of injustice, burst from the room, tears streaming from their eyes, and sobbing with the agony of grief. Never will they forget the shock their little hearts received, and the disappointment of that day will be rehearsed when the teacher's lips are silent.

Even in Massachusetts, not a year since, I heard the old-time threat, "If anyone disobeys this rule to-morrow, I shall punish him." This rule! What rule? He must not laugh. Did any one laugh? Probably

all. Were all punished? Beware of governing a school in this way. Keep your punishments in your own hands, and not deal them out by wholesale to your scholars, to be disposed of as their whims may indicate. Never tell a scholar, if he does such a thing you will punish him. Punish, if at all, because the child has done wrong.

But, teachers, be careful how you deal out corrections. The child that is hastily and angrily punished will be sure to watch his opportunity to repeat the offence, while kind appeals to his better nature have an elevating influence upon the pupil. Yet, even then, great care is necessary; if repeated too often it becomes mere cant to the boy. Truth, as it comes direct from God, is never more needed than here. Scholars see through shams instinctively. When a teacher tells a boy, if he whispers he will grieve her and make her feel very sad, he may believe her at first, and, if he is a tender-hearted boy, be very penitent after his first offence; but he soon sees that his teacher's sadness is of short duration, and perhaps whispers again to test the truth of what she told him, and finally concludes to whisper as much as he likes, with the self-assurance, "I guess she don't feel very bad."

Give the child the true reason as an incentive. "Is it right to whisper?" Why it is not may need explanation. "Will your conscience allow you to do what will be an injury to the whole school?" "I did not see you eat that apple, but God did, and He heard you when you said you did not eat it."

When a scholar knows such are the principles that control the teacher, he instinctively feels that she has a power behind her which it is vain for him to resist; and although he may have but little regard for sacred things, he insensibly acquires a respect for that teacher which no other form of government will inspire. It requires tact to do this effectually. There are disagreeable ways of doing everything, and they cling to some teachers like chestnut-burrs.

It is said of Epaminondas, the great Theban philosopher and general, that he never told a lie even in jest. I sometimes think American youth have reversed the habits of the Theban, and never tell the truth except in jest. They apparently expect to reach the goal of their ambition by zigzag movements, entirely deceiving those about them, and "only employing words for the purpose of disguising their thoughts." Would it not be refreshing to feel that in our schools we are educating a nation of men and women, of teachers and philosophers, of generals and statesmen, whose basis of development is truth, and who will be honored for their integrity, rather than doubted on account of their questionable honesty?

In the school of Pythagoras disputed questions were settled by *ipse dixit*. There was no longer any doubt, if Pythagoras said so. Every

teacher should be a Pythagoras, and if the pupils knew that never anything but *truth* could come from their lips, many ideas now entertained with a degree of uncertainty would be satisfactorily settled by *ipse dixit* from hundreds of eager lips, and the example from the honored and loved would be followed by those daily hanging upon their words and unconsciously imitating their practices.

Teachers of Massachusetts, for years I was one of your number, and am still in the work. When upon my favorite theme, like a geometrical series, I am liable to go on to infinity. To avoid this I stop—here.

PRIMARY LESSON, IN FORM.

BY MARY I. PETTINGILL, LEWISTON, MAINE.

II.

Note.—After the lessons on angles, children should have lessons on triangles, and then learn the description of four-sided figures.

Statement.—A four-sided figure, having four right angles and all of its sides equal, is called a *square*.

METHOD.

Teacher comes before the class with a block which has a square for one of its faces. Teacher has children find parts until the face, which is a square, is found, children saying that they have found a face. "If I make something on the board that looks like this face, what shall we call it?" "A face." "No, the *face* is a part of the block. When you make, on your slates or on the board, something that looks like a horse, what do you call it?" "A picture of a horse." "If you call what looks like a horse a picture of a horse, what may we call that which looks like this face?" "A picture of a face." "Very well, I want to make a picture of this face (pointing to the face, which is a square) on the board; you tell me what to do first." Teacher draws as children dictate. If children dictate wrong, or not definitely, teacher should draw *just* as they tell her; as, after they have said draw a vertical line, and it has been done, when the next question,—“What next?”—is asked, they will always simply say, “Draw a horizontal line.” Then the teacher ought to draw it somewhere on the board, but *not* connect it with the vertical line. The children will of course see that it is not right, and will say, “Draw it on the end of the vertical line.” The teacher can then do as children say, but draw the horizontal much longer than the

vertical line. By drawing the whole figure *just* as the children tell her, letting them discover the error and tell how to correct it, the teacher can lead the children to express their meaning definitely, and thus make the lesson one in Language as well as a Form-lesson.

When the square has been drawn, then ask children, "What have we made?" "A picture of a face." "What do we call a picture of a face?" Children or teacher give term, *figure*. "What have we on the board?" "A figure." "Who will come and find some part of this figure?" Children find a side and tell what found. Teacher has children find other sides until all the sides are found. Children count sides and tell how many. "If this figure has four sides, what kind of a figure may we call it?" "A four-sided figure." "Who will find some other part of this figure?" Children raise hands; teacher selects, and child finds an angle. "What kind of an angle is it?" "A right angle." Teacher has children find other right angles until all are found. Children count and tell how many right angles.

"This four-sided figure has what, then?" "Four right angles." "Yes; and now I want you to look at the sides and see what you can tell me about them." If the children do not say they are equal, the teacher must illustrate by using sticks, pencils; or she might draw a vertical line and at one end connect with it a longer horizontal line, and ask the children why they said *that* was not the right way to draw the figure? "Because the horizontal line is longer than the vertical." "How about the lines or sides in this figure?" "Equal." "What are equal?" "The sides." "How many of the sides?" "All of them." "What kind of a figure did we call this?" "A four-sided figure." "What has it?" "Four right angles." "How are all of its sides?" "Equal." "What do we call a four-sided figure that has four right angles and all of its sides equal?" Children or teacher give term, *square*. "What is a square?" Children give statement. Drill much on statement. Have children find squares, make squares, and tell what found or made, and what a square is.

Similar plan for all four-sided figures, though but little development will be needed after the first lesson.

-
- Do?—Like the things in the garden; oh,
Just keep quiet awhile and grow.
Do?—like the bird. It shuts its wings
And waits for the sun. Do you hear? It sings.
Do?—like the lilies. Let it beat.
Nestle below it, and be sweet.

SOUNDS OF LETTERS.

BY MRS. J. M. LORD.

X.

As the school-year is drawing near to its close, I would commence a review of all the exercises that have been practiced in the sounds of letters during the past year, taking them up in connection with each other,—dwelling especially upon the *vowel-sounds*,—going carefully step by step over the ground, giving new examples that will both interest and profit the pupils. It may be they will recall some of these *many times* during the vacation, so that when the next term commences they will be the better prepared for the new exercises that will then come in order.

In this paper it will be needful for me to merely hint at the methods to be used in this review, as without any doubt, the teacher who is interested in these exercises is *now* able to recall the examples used heretofore, or perhaps will choose to prepare new ones. I would, however, suggest the importance of taking up the vowel-sounds in their order, especially the practice of the *long* and *short* vowels; dwell upon these until they are firmly fixed in the minds of the pupils.

I think the method of teaching vowel-sounds by the *long* and *short* is far more useful than the old long-ago-taught method; viz., “grave, broad, acute,” etc. The pupil who is well drilled in the classes of sounds of the vowels, in the modern method,—*long* and *short*,—will have no difficulty in giving every sound accurately, even if the old method has never been heard of by them. At least this has been my experience, and an experience of eighteen years can be *very well* depended upon. Yet, as has been often repeated, the *teacher* can best judge of the capacity of the class, and of the ability of the pupil to understand these exercises; and if one method cannot be made available, why turn to another. I do not know as these exercises can all be made equally useful in any one school, but some of all the different ones can be used. A skillful teacher will add or take away, as is needed.

We know that it is not possible for the teacher of the primary school to train the *voices* of all; some are not yet anything but a mere *piping sound*; again, another voice will be very harsh and loud; and the teacher will find there is needed the same effort to be used in teaching the classes to *read* in a pleasant tone of voice as is needed to teach the same to sing.

The vowel and consonant-sounds are the most essential, and the most often neglected. The teacher needs to use great care in the use of the

consonants,—care that they are *perfectly formed*, as in the former exercises the methods have been particularly pointed out.

The changes that take place in the school-room at the commencement of the next year, as new pupils enter school, will require a daily drill of these same lessons for a time, and it is well to commence at once and follow this same careful training faithfully, if we would make good readers of our pupils.

We shall find, dear fellow-teachers, that, as the years go by, we shall only accomplish what we so earnestly desire in this branch of study by taking this beautiful Scripture-text for our motto: "Let us not be weary in well-doing, for in due season we shall reap."

THE WRITING - CLASS

BY J. W. PAYSON.

XVI.

TALK TO TEACHERS.

The three standard movements in writing are the Straight-line movement, the Direct-oval movement, and the Inverse-oval movement. These three include every written form, and are the groundwork of practice. The child's hand should be educated on the standard, or *O*, oval in both Direct and Inverse movement. And in the earlier stages of his practice he should not be given any mere current, off-hand, or business forms.

By carrying up from base a long left-curve, to combine directly with the shaded right-curve, we obtain a modification of the standard oval; a popular business style. There are fewer lines in this abbreviated form, but the execution is far more difficult. The long, inverse curves of this current style give very little play to the fingers, but call for broad muscular movement of the forearm; a fine practice for business penmen, but hardly suited for our younger pupils. The pen cannot creep up these long curves easily; being at the start almost at right-angles to main slant, they are exceedingly awkward of execution, unless struck with a broad, off-hand movement.

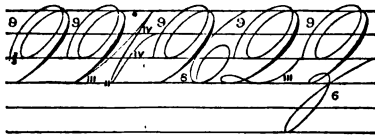
For business writing such curves are admirable, but for young pupils they present extraordinary difficulties, and are seldom executed with

any degree of success. Simplicity of form is no evidence of ease of execution. The long, distressed curves which most pupils give to these current ovals are not stimulating to progress. The standard oval, whether Direct or Inverse, gives more play to the muscles, a more natural movement, and better training for the hand than any modification of it. The shorter curves require less scope, and the pupil is better able to approximate a true curve. The practice in writing these curves parallel is a fine educating process for both eye and hand.

We cannot afford to banish the standard oval from the school-room. And in general, a thorough elementary drill on the *standard* letters will prove the best possible preparation for the bold, rapid, and off-hand strokes of business penmanship.

THE LESSON.

The third and last grand division of capitals is that of the Inverse Ovals. There are two groups of these letters, and the family likeness is strongly marked in both.



"Children, in Direct Ovals the left-curves are always made on downward movement. In Inverse Ovals

the left-curves are always made on upward movement. So you see that in writing the Inverse Ovals the hand moves in just the opposite direction from what it does in writing the Direct Ovals (illustrating both movements on the board). Now I will write the framework of these capitals by itself, and will cut off the long, shaded curve, and you may think how you will name the part which is left; think, and not guess." I next write, beside the small Inverse Oval, a Direct Oval of the same size, in order to interpret the form to the class. The children's minds begin to work: "Oh! the second is a little capital O"; "And the first is a little capital O upside down." "Now, if we combine this *little capital O upside down* with the long, shaded curve, thus, we have again the new framework for our new letters. What you call *the little capital O upside down* is the Inverse Oval. When you write it, give easy play to the arm and fingers, letting the hand glide lightly on the finger-rest."

Inverse-oval principle begins at height of one space, and rises with left-curve on main slant a little above height of three spaces, turns to right and descends with right-curve on main slant to height of one space, turns to left and follows course of first curve within a half-space to head-line, turns again to right and descends with shaded right-curve within a half-space of oval to base. Have the heaviest part of shade opposite center of Inverse Oval. Width of inner oval, one space; distances to right and left of same, one half-space. Practice both Direct

and Inverse-oval movements with the dry pen, as a preparatory exercise.

"Children, each letter of the group begins with the Inverse Oval, so we will write it once for all. Now, from resting-point at base, make first a slight right-curve well slanted clear to top; from this point make next a very slight left-curve on main slant nearly to base, add the shortest possible turn, and finish with right-curve on main slant at height of two spaces. Final curve of *W*, like that of *N*, droops a little at top to give a graceful finish to the letter. In written *W*, instead of the right point at base as in the Roman letter, there is the shortest possible turn. Make the angles narrow near top and base of letter, but keep the lines open clear from the point of the angle. The distances are equal across center of letter. Width at base, one and two-thirds spaces." A critical point in *W* is the slant of the third main-curve, which should not follow the course of the preceding curve, but continually diverge from it, otherwise the balance of the letter is lost.

I next erase the last three curves, leaving only the Inverse Oval. "Now begin at top, well to the right of oval, and bring down a left-curve well slanted so as to strike the shaded line at center, add a full turn to base, and finish as in *C*, with a small Direct Oval. These long curves look just as though they crossed at center. What Roman capital has two long lines which cross at center?" *X* is readily remembered, and the analogy at once recognized. "When you write *X* you have only to make an Inverse and a Direct Oval, letting the long curves touch at center. Main width at top and base, one and two-thirds spaces."

"Now erase all but the Inverse Oval and the part of that below height of one space; then carry the long shaded curve on increased slant to base, and combine it in a narrow horizontal loop one space in length with a double-curve, which touches base a little to right of crossing-point of loop, and ends at height of one space, one space to right of oval. You can always remember capital *Q*, children, because it looks so much like the figure 2." Compare the lower part of shaded curve in *Q* with that in *X*, to illustrate the change of slant, which is the critical point in the letter.

"Again, erase all below height of one space; complete the long curve on usual slant to base, and make a full oval turn, which forms a narrow, slanted loop to height of one-third space, and combines from base with lower loop as in the same small letter." Round off Roman *Z* and finish with lower loop, in order to name the written letter. In *Q* and *Z*, inner left-curves of Inverse Oval are main lines. Critical point in *Z*, the full, oval turn combining the main parts. The slanted loop is incidental, and is left out of the small letter. The whole of capital *Z* is simply the repetition of Inverse Ovals.

"In our last group, the Inverse Oval has a double-curve for the main line," illustrating to the class. "For capital *V*, this shaded double-curve combines in a short turn at base with a slight double-curve on main slant, which ends with a graceful bend at height of two spaces." The beauty



of this letter depends upon the symmetry of the main curves. Let the pupils compare and analyze these double curves. Main width of *V* at center, two-thirds space.

"For capital *U*, erase all but the Inverse Oval, and from the turn at base carry up a slight right-curve on main slant to height of two spaces, and one space to right of preceding curve; from this point make a straight line on main slant nearly to base, add a short turn, and finish with final curve as in small letter."

"Let us next change *U* to *Y*." The children watch with interest while I erase the final turn and curve, and complete the last main line with a lower loop. Main width of *U* and *Y*, one space.

For the *And* sign, begin at height of two spaces and simply write in reverse order the main curves of capital *V*, and finish from top with the crossing-curve, which is a section of a full oval. The shade is on lower part of first curve.

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

IV.

We pass from the plant to the animal without a break in the continuity of life; so Professor Goodale, at his closing lecture, did not lay aside the work he had begun, but left it with Professor Hyatt to carry on. Could the latter have placed five hundred microscopes, or even half that number, before the teachers, we should have studied first the simplest organisms,—the Protozoa. These would have given us a glimpse of that mystic borderland which plant and animal hold in common, and where the familiar differences between the two are almost or wholly imperceptible. We hope that many teachers have had the opportunity of spending a little time at least, among the infinitesimal creatures of this border-realm. All who have once looked upon a volvox and a vorticella,—notwithstanding the latter stands high in the

scale of Protozoan life,—have been roused from the apathy of positive knowledge into which we are prone to fall.

Never shall we forget the first time we saw these two forms of life so often found upon our common duckweed. The *volvox*, a perfect globe, was revolving with a majesty all its own. Within it were seven smaller globes of a bright, green color. Suddenly the large sphere opened ; one by one the little spheres approached the door to the great outer world, lingered yet a little, as if reluctant to leave the parent embrace, then passed quickly forth, never to return to it again. Close by was vorticella, looking like a little bell hanging on a transparent stem, which darted in and out with surprising rapidity. As we watched the two these words reached us : “*Volvox* is a plant ; *vorticella*, an animal.” My readers who have seen and heard the same know how the words startled us ; how we looked in vain for dividing-lines ; how the rock of definitions, upon which we thought we stood securely, slipped from beneath our feet, leaving us with only a great longing to answer the question, What is an animal ?

If we can buy, borrow, or beg a microscope to aid us in our teaching, we shall find its wondrous revelations worth the money or the trouble. If we cannot do either, pictures of these little animals, and the exquisite shells they know the art of making, may be used to advantage. If the finest illustrations are beyond our reach, we can use those in any work on zoölogy. We can also seek what has been written about these invisible inhabitants of our ponds and seas, till a desire to know more about them is born within us. Then we can tell the children the story of simple life. We can sketch the little *amosba* upon the board, and tell them how it never allows its picture to look twice alike ; how its body flows into its feet when it walks ; how it knows the science of multiplying by dividing, and can eat without a mouth. We can show them chalk as almost wholly composed of the shells of the Protozoa.

Teachers have already been surprised at the interest manifested in these lower forms. We have heard very little people talk with as much pleasure about the tiny *amosba* as of their own pet kitten. Each teacher must, of course, decide for herself how much she can do, but certainly hints may at least be given by everyone.

By thus beginning with animal-life, where Nature began, two invaluable lessons are taught. First, the child finds out, much to his surprise, that he does not know what an animal is ; the mind, freed of prepossessions, is henceforward more ready to depend upon the testimony of the eyes ; while the eyes, accepting the new responsibility, grow more keen-sighted. Secondly, the child learns early of the indescribable beauty and almost infinite variety hidden from his eyes, and with the knowledge there will surely come a growing modesty in his statements,

and a juster appreciation of our earth and its marvelous life.

From the Protozoa we advance a single step to Sponges, of whose life-history we should know little were it not for Professor Hyatt. The material needed for the sponge-lessons, and which was placed before each teacher for study at Professor Hyatt's lecture, may be obtained with comparatively little trouble. Eighty hard-head sponges may be bought at the druggists for a dollar; chalina and the silicious varieties are found on our coast. Teachers at the seashore this Summer can easily pack a box for the coming year.

"In my own practice," says Professor Hyatt, "I have found it best to begin with the skeleton, and to fix the interest by the steady *work* of observation before proceeding to describe the parts which it supports."

Let each child observe the general aspect of the sponge, and suggest some reason why it is cut at the base. (It would be better if specimens could be procured which have not been detached from the rocks they grew upon.) Then let the child notice the bundles of fibres; the irregular surface cut by channels, or half-open tubes, which become closed by the growth of the fibres; the small openings on the sides, and the larger ones at the top. At this point a vertical section of the sponge should be examined, to determine whether the large tubes, that have the crater-like openings at the top, run to its base or not. By means of a wire with a blunt end, the child can in time prove that these tubes either end in the interior or connect with the smaller side-tubes. Having done this he will more readily understand how the tiny streamlets run into the little holes at the sides, how they increase in volume and strength on their way through the larger canals of the sponge-body, till they issue finally as swollen streams from the great orifice at the top. The internal structure of the sponge, its wonderful sacs with their myriads of little whips, may be shown by blackboard sketches taken from Professor Hyatt's *Guide for Science-Teaching*, No. III.

As teachers, we cannot be too grateful to the author of this guide for giving so freely of the rich store of his original investigations. Those who have attempted to learn something of sponges in works heretofore published, have found the accounts exceedingly meagre and contradictory. While it is true we cannot give children all that Professor Hyatt has given us, it is also true that, in order to give the simplest lessons well, the teacher must know much more than she imparts. One,—if, indeed, there is one,—who is satisfied to carry to her class only as much as she gives to it, utterly fails to accomplish the first object of teaching.

"Zeal for study," says Superintendent Eliot, in his semi-annual report for September, 1878, "is the great object to attain. With more zeal there comes more ability. Excite a heartier desire to learn, and the power to learn will soon be stronger."

It is a self-evident truth, that a teacher cannot create in children a desire to know more if she does not possess that desire herself. Surely none of us need to be told that it is those who *continually* reach out toward the boundless infinity of knowledge and beauty, who are the inspiration of our own lives, as they are the inspirers of the young.

THE RECREATION HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

To-day, those of us who are down by the sea will have a walk to the beach ; and the little boys and girls who are away from the ocean will love to read about our ramble. This is one of the sweetest June days. We drink in the soft air as it blows over green meadows and trees and flowers. The leaves are new, and so are the flowers, and we love them the more for that, after our long Winter-time.

Hark ! What bird do you hear ? and where is he singing ? You must use your eyes, and ears. We see him now, swaying on the elm-bough. What a beautiful green bower the arching elm makes for him ! Yes, it is a bobolink, sure enough. What a delightful song he has ; I think he is the sweetest singer of all our early birds. When he flies we will see his black and white feathers. He does not build in the elm tree, but makes a loose nest of dry grass in a nook upon the ground. There the mother-bird lays five or six white eggs, speckled with brown.

As we have talked about Bob our walk has brought us nearer the blue sea, but Bobolink is not a sea-bird, and we leave him behind us. He is a little seed-eating finch, and loves the hedgerows and woodlands.

There are fewer wayside-trees and plants as we near the beach, because the soil grows poorer and sandy, and cannot feed them.

You are eager for the waves and rocks now, and we will turn into a pathway taking us directly down to the sea. This is a calm, bright morning here, indeed, with nothing to shadow the outstretched bay. The waves sparkle as far as we can see under the sunbeams, while cool little whispers of breezes steal in, making soft ripples upon the sands. Hear the music of the sea ; how it rises, and swells, and falls, as the long waves come and go ! Here are rocks, brown and curious. Some of them are above high-water mark, resting upon the shore. They are boulders, brought by strong icy billows years ago, from other lands. When tired we will climb one for a seat. They are large and high, and look afar off upon the ocean before us.

Now we wish to walk upon the beach and get close to the clear waves. This is a wide beach ; great patches of rock-weed cling close to the wet stones ; but there are reaches, too, of clean sands, so fine and warm,—and

how hard and nice it is to tread upon such a floor ! Some of us have long sticks with hooks, or with a little round box fastened to one end for dippers, and some have scoop-nets. So we reach out into the clear water for the lovely mosses playing like sea-flowers afloat, stirred by the soft breeze.

Here is the feather-moss, which will press upon paper like purple chenille ; and silken, ribbon-like, transparent ruffles ; and there, almost beyond our reach, float crimson and brown mosses like delicate webs. When we get home we will press the most beautiful upon thick paper. We must gently wash away all that sticks to them first, in clean water ; then lay a square of thick paper in a soup-plate ; upon it place one piece of moss, and then carefully pour over the moss just water enough to float out its lovely fibres and fringes upon the paper. We shall need a knitting-needle and a soft little brush to help us lay the delicate, fine sprays flat. A camel's-hair paint-brush will do. After all the fine net-work lies clearly upon the paper, with great care withdraw the paper from the plate of water. Place it in a thick book of newspapers, perfectly smooth, and lay a square of soft cloth over the moss before you shut the book. Heavy weights must be placed upon the book. And so we will press all our mosses. They are full of natural glue, which makes them adhere to the paper and press so beautifully. Another time I will tell you what to do with them after they are pressed.

Now some of you are away after bright pebbles of pretty colors and shapes. You wonder why they are polished so smooth, and some of them almost as round as marbles. The restless ocean-waves and storms do this, by moving them constantly in their sandy, rocky beds. Even the brown torrent of the little meadow-brook, you know, runs swift and strong, and is never still ; but old ocean is like a giant in comparison ; and you have heard and seen the dashing waves grind and pound, in our heavy storms, upon the coast. Sometimes the ocean gales move great rocks themselves, besides constantly wearing them away.

Now I will show you a beautiful old rock. Something flashes and shines in streaks all over it in the sun. It is a mica, or isinglass rock, as you call it. You may scale off pieces of the bright black mica ; when at home we can separate them into countless plates or flakes. The stove-maker uses it for windows and door-linings to our stoves, so we may see the cheerful red fire-glow in winter. Heat cannot harm it.

Away out before us sits the light-house, on its ledge of rocks ; and there goes a great ship, sailing to sea, with her snowy canvas and gay colors. We will walk to the old bowlder, and sit and watch her away behind the hills. It will be years before she sails home again. There fly the sea-gulls upon their long wings, as if watching her, too. Presently they will dip down and rock in the warm waves. They are ocean-birds, with web feet. The stormy-petrel belongs to the family of gulls.

Now some of you wish to search for shells, and so we will leave the high rocks and look along the beach as we walk. We are going toward home by another way. Here is a pair of scallop-shells, ringed with soft brown and white ; once this was a little sea-creature's house. Now it is empty I will show you how you may make a velvet cushion within it some rainy day. Gold shells and silver shells that we may see through, and tiny thick primrose ones

not larger than a butter-cup petal, we pick up. There blows a great dried horse-shoe crab over the sands. You may chase and catch it if you are nimble, but it is light as paper. There is the half of a razor-shell; I will tell you more of that another time. But here we come up to the turn that leads us off the beach into a dear old green lane.

Do you smell the dusky sweet-fern and the spicy bay-berry? And see, the pretty pink and white wild morning-glories are rolling up their cups, for the early dew is dried away. The old lane has a turf of short, thick grass. I wonder what we shall find down in the midst? "*Wild strawberries!*" cry happy little voices, as sharp eyes see the peeping red so thickly scattered. What a beautiful surprise and ending to our June walk! We shall fill all the empty dippers we have, and linger in the old lane.

We shall carry home many treasures to-day, and I hardly think we shall ever forget our ramble to the sea, although we hope to come again and have other pleasant recreation-hours by the old ocean.

THE SEA - GULL.

| | |
|---|---------------------------------------|
| Oh! the white sea-gull, the wild sea- | The ship with her fair sails set goes |
| gull, | by, |
| A joyful bird is he, | And her people stand to note |
| As he lies like a cradled thing at rest | How the sea-gull sits on the rocking |
| In the arms of the sunny sea! | waves |
| The little waves rock to and fro, | As still as an anchored boat. |
| And the white gull lies asleep, | The sea is fresh, the sea is fair, |
| As the fisher's bark, with breeze and | And the sky calm overhead, |
| tide, | And the sea-gull lies on the deep, |
| Goes merrily over the deep. | deep sea, |
| | Like a king in his royal bed! |

What little girls dearly love : 500 o 50 50. Be sure and ask your older sisters to explain this to you, little girls.

And here is a charade for the boys :

My first if you do you won't hit it ;
My next if you do you won't miss it ;
My whole if you do you won't guess it.

Miss Mary Allen West, of Galesburg, Ill., will please accept thanks for a warm-hearted introduction to her 12,000 little prairie scholars. We hope to hear from them, according to her request.

THE WORLD'S LULLABY.

BY MRS. LOUISA P. HOPKINS.

Behold the soft-swathed earth
 Cradled in balmy air,
 Since its glad hour of birth
 Rocked like a child most fair ;
 Girdled with downy bands,
 Clothed in the beauteous lands,
 In swaddling seas at rest
 Like a sleeping babe upon its mother's breast !

In tender ether wrapped,
 It swingeth to and fro,
 While in bright outline mapped
 The swift, fresh breezes blow ;
 And round it strong winged birds,
 Or singers of sweet words,
 Through gales of perfume fly,
 Chanting unceasing songs of lullaby.

Fairly arrayed it lies,—
 Peak upon peak of snow
 Piercing the outer skies,—
 The pearly seas below ;
 Green plains in beauty spread,
 'Broidered with silver thread ;
 The river-feeding rills
 Glancing among the velvet-verdured hills !

The silver-hornéd moon
 Leans o'er the babe asleep ;
 The burning sun of noon
 Stretches its torrid sweep ;
 The belting zodiac
 Spreads wide its starry track ;
 Ranks of celestial guard
 Through the close clustering worlds keep watch and ward.

Float on, calm babe asleep,
 In hollow of God's hand !
 He holds the oceans deep,
 He weighs the mighty land ;
 Inspired by His breath,
 Life shall be thine, not death ;
 And down thy cycles swing,
 To grow into the stature of a king.

— Truth needs no flower of speech.—*Pope.*

OUR NOTE-BOOK.

THE DISTRICT SCHOOL.

BY SARAH M. WYMAN.

First Morning.

Sixty feet have ceased their shuffling,
Sixty lips are quiet now;
Sixty ears pricked up for hearing
What you will say, and how.

Sixty hands thrust into pockets,
Or dropped with careless ease;
Sixty eyes alert for seeing
Just how your style will please.

Second Morning.

Sixty lips their stories telling,
Sixty hands inviting fun;
Sixty arms thrown out to catch it,
Whenever it's begun.

Sixty feet in bold confusion,—
"What's there to be afraid of?"
Sixty eyes all eager, looking
To see what you are made of.

The present number closes the second volume of the PRIMARY TEACHER. In closing our work for the year, we desire to tender to contributors and readers our grateful thanks for the hearty coöperation they have given to us during the past year. Our aim has been to make THE TEACHER a safe guide and practical help to those engaged in the noble work of elementary instruction, by giving them the best methods in all the branches required to be taught in the primary schools.

The first number of Volume III. will be issued in September, and our corps of contributors will be increased and new features introduced, which, we trust, will render THE TEACHER still more useful and worthy of the high commendation that it has received since its publication began. We shall welcome any suggestions, or articles suited to the demands of this special field of educational work.

We hope that each and all of our friends who have toiled during the past year to elevate the standard of primary instruction, will enjoy the well-earned rest of the coming long vacation, and that they will return refreshed, and prepared to resume their labors in the Autumn with gladness.

THE EDITOR.

We inclose in this number blank orders for renewals and new subscriptions. We have to thank our subscribers for their patronage and the interest they

have shown in this publication. We hope to add to our subscriptions a long list of *new names* for the coming year, and we bespeak the interest and practical efforts of all engaged in the work of primary instruction, to enlarge the field of usefulness of the PRIMARY TEACHER. THE PUBLISHER.

CORRESPONDENCE.

To the Editor of the Primary Teacher :

Allow me to ask you a question in regard to the proper reading of the following example in Roman notation : CXD. Does it stand for the same amount as DXC.? I contend, that as the combined amount of the two first letters is less than that of the third, it should be subtracted from the third. Am I right?

Yours respectfully,

Lansingburg, N. Y., May, 1879.

G. S. WATERS.

[Will some of our readers give us their opinion of the proper reading?—ED.]

A teacher in Indiana sends us the following : "I cannot thank you enough for the papers on 'The Sounds of Letters,' in the PRIMARY TEACHER. They have been invaluable to *me* in my *grammar school*, and indeed, I think the PRIMARY TEACHER is just as useful and essential to a grammar-school teacher as to a teacher of a primary school. Do continue those papers; they give me just the help I *want* in my school, and if you come to see me I will show you a reading-class that equals, if not excels, in reading, any city school class. Long may the PRIMARY TEACHER wave!"

In *My Little Love*, Marion Harland's last and perhaps best book, occurs this passage, that I commend to the tender consideration of all primary teachers. Little Ailsie has a sensitive, delicate, perhaps unusual nature, but We believe there are such in every school. Teachers, will you deal gently with them, and give them this "*comfort*," that you, also, "*understand*"?

Ailsie says, "'Tisn't easy to make believe you are happy when you have the heartache!" "The heartache!" I echoed, smiling, "what do you know of that, little Ailsie?" "Because I am little Ailsie you believe I don't understand! But we children know more than grown folks think. And we *have our troubles*. There's the Multiplication-table, now! When I've said my prayers at night, and lain down to try to sleep, and I recollect that I've got to say the 'nine-column' in the morning,—even to Aunt Evy,—I wish I could die before I wake! I do, truly! God understands, that's one comfort!"

X.

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CONTENTS OF THIS NUMBER.

| | PAGE | | PAGE |
|-------------------------------|------|-------------------------------|------|
| The Primary Teacher: Her | | Primary Lesson in Form (II.), | 302 |
| Work and her Fitness for It, | 289 | Sounds of Letters (X.), | 304 |
| First Lessons in Written Lan- | | The Writing-Class (XVI.), | 305 |
| guage (VIII.), | 290 | Natural History in Primary | |
| Plants with Children (XI.), | 292 | Schools (IV.), | 308 |
| Primary Reading (V.), | 295 | The Recreation Hour, | 311 |
| Elementary Music for Prima- | | The World's Lullaby, | 314 |
| rians, | 297 | Our Note-Book, | 315 |
| Truth, | 299 | | |

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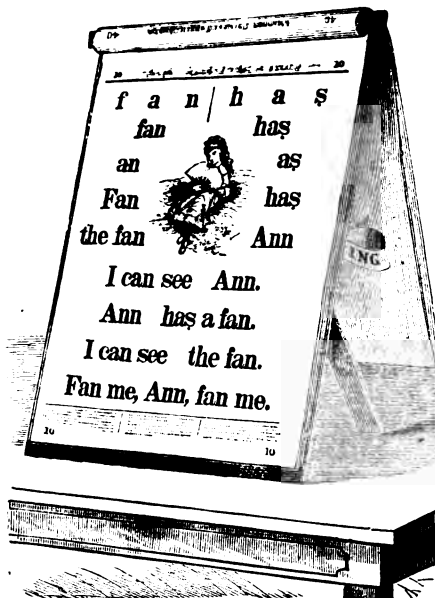
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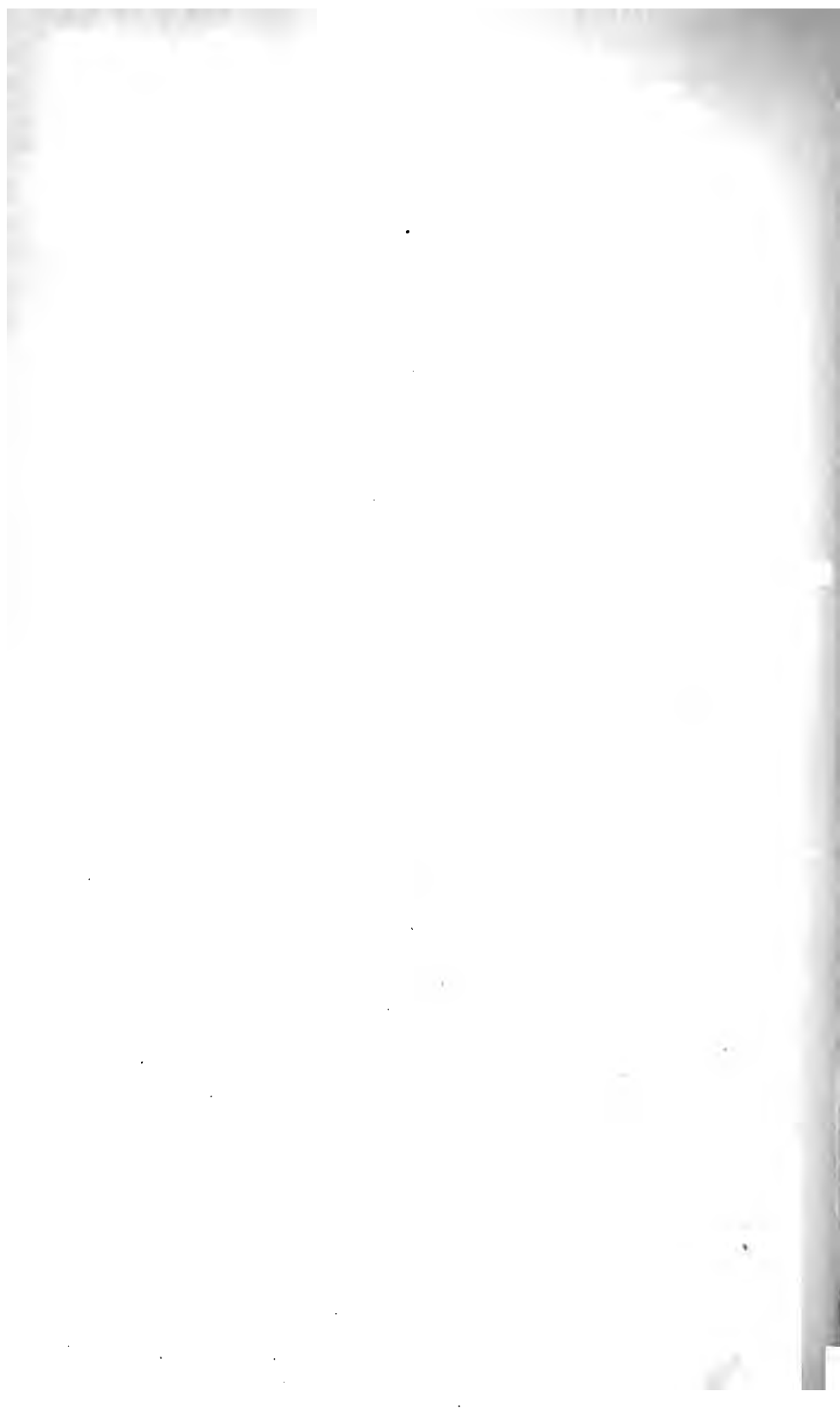
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